

American

JULY 1975

DISTAFF ISSUE



SQUARE DANCE



CO-EDITORIAL



In the world of fashion, thirty years is a long time. Square dance fashions are no exception, and they show great changes from the gingham days of long skirts and pantaloons to the polyester days of bright colors and sissy pants. When we asked for photos to be used in this "distaff" issue, Johnny and Janie Creel served up a whole scrapbook of styles (see center spread). Others were sent, too, and we regret that some could not be reproduced clearly, but Ladies' Choice contains more nostalgia for those wanting to see how "the old days" looked. Our thanks to all who responded.

Once a year the taws on the dance floor are especially featured, and July is the time. This month we present a Grand Square Dancer, an honored caller's wife, and a brief bushel of bi-centennial bits of history written for credit by a novice dancer. (She got an "A.") If your dish is short one-page features, here are a stack of them. And just for variety, we've "dished up" the final installment of Paul Hartman's "How and Why Of New Basics."

Legacy enters, too, into this issue with a resumé in Meanderings, and the photo and resolutions on pages 28 and 29. Legacy II is history now, and its impact will be felt only as the trustees carry its message to local clubs and associations, binding us all together (but loosely), with the purpose of improving the American dance scene for all.

A discussion from one "buzz" session at Legacy centered on gathering S/D information in available locations. A library shelf was suggested. Most libraries have at least several volumes of song and dance resource material. Square dance clubs might donate more. Memorial books are often presented to libraries by other organizations who lose a valued member. For a choice of available books, check the "Book Nook" in back issues, plus the many ads. Books of all kinds are plentiful, for callers, round dance teachers, dancers, and non-dancers. Books will last longer than memorial flowers, and may tell a story that flowers cannot.

AMERICAN
**SQUARE
DANCE**

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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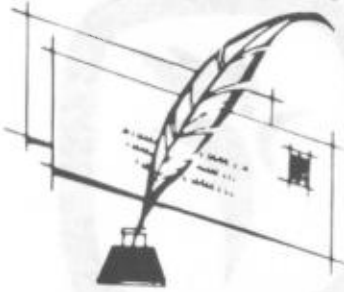
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Grand Zip



Please find enclosed a check to continue our subscription. We enjoy it very much, especially articles on rounds, as we are round dance leaders in the Lansing federation.

Many new leaders in this area could use more articles on round dance basics.

*John Manack
Williamston, Michigan*

We were quite surprised and thrilled when we opened the June edition of American Squaredance . . . We had thought you might write an article on our unique club, but didn't dream it would be about us. Many thanks to you . . .

*Charlie & Dot Lillagore
Weslaco, Texas*

. . . We do enjoy the information in American Squaredance magazine and I especially like all the pre-convention information regarding the National Conventions, which we try to attend.

*Eugene Lien
Romulus, Michigan*

. . . As a new caller in the St. Louis area, I get your publication from Bob Wickers. The contents never cease to amaze me. The articles on square dancing and leadership are outstanding and informative. The articles also help me in my new job as president of the St. Louis Callers and Teachers Guild. Your magazine keeps its finger on the pulse of square dancing around the country. Record reviews are a great help to cal-

lers and round dance teachers alike. It would also be a great pleasure to hear from other leaders around the country with ideas and suggestions on square dancing.

I would like to give credit to three callers in helping me to develop along the way to what I hope is a long career in calling. Bob Wickers, Art Galvin, and Bob Vinyard, all three, have taken time to sit down with me and answer questions, give me pointers and advice. They say advice is worth what you pay for it; in this case, the advice is worth more than I could possibly afford to pay. Time, their most valuable asset, has been given freely and gladly. Remember, fellows, a few minutes of your time with a new caller can help him tremendously and bolster his confidence when it is badly needed . . .

*Bob Fehrmann
Kirkwood, Missouri*

Enclosed check and subscription form for Herb Mills. This was our door prize and this couple seemed very appreciative of this prize. We will probably be giving some repeats since this seemed to go over so well.

*J.N. Criswell, president
Twin City Swingers, Bristol, VA*



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Meanderings...

WITH STAN



Legacy may not be the final answer. But it is *an* answer to the growing importance of knitting together the diverse threads to the square dance organizational fabric to create a garment we can all be proud to "wear."

Cleveland, Ohio, provided the setting. One hundred and forty-six square dance leaders, including record producers, clothing store operators, magazine editors, round dance leaders, callers, gathered for "commitment and yak" at the Sheraton-Hopkins Inn near the airport. It was a four-day deal. Time well spent. Leaders *well-spent* by the Sunday closing hour. Thirty-two states and one Canadian province represented.

Commitment was the big word. The tone was set in an early session when John Kaltenthaler advised us that "Involvement" is like the dedication of the hen that merely lays an egg every day, but "commitment" is closer to what the pig goes through to provide ham for the breakfast table.

The program format was laid out by Bob Osgood. Eight special interest

"buzz" groups met for an hour, including Square Dancer Associations, Callers Associations, Callerlab, Round Dance Teachers Associations, National Square Dance Convention, Square Dance Publications, Record Companies, and Square Dance Suppliers. The breakdowns had a parallel to the types of leaders arbitrarily invited to the conclave.

Those particular sessions were the "cultivation of the fields." A surface job. But the bigger job of "digging in" and "plowing the ground" in order to be ready for the "planting" had to be done, and this was accomplished through four major topic breakdowns keyed by four knowledgeable leaders:

"The Bicentennial and What It Can Mean to Square Dancing" — Ken Parker

"Combatting the Excesses That Tend to Damage the Public Image Of Square Dancing" — Cathie Burdick

"Leadership in Building Square Dancing's Future" — Ed Ross Smith

"How and What We Dance" — Angus McMorran.

Long discussion and debate, mild and spirited, developed from these presentations in four "club" groups.

Finally, it was time for "planting" and this took the form of a resolutions session, where a special committee proposed four hybrid varieties gleaned from many bushels of herbage verbiage ad infinitum. Then all delegates took part in shaping the final resolutions, which can be found on page 27.

"Mini-speils" were made by half a dozen volunteers on assorted subjects to fill out the remaining time. Two films, "Visible Anthem" (Lloyd Shaw Foundation), and the San Antonio National Convention film (ASD Jan, 1975 p. 62) were shown.

Pleasant diversion occurred at the Saturday night banquet where the Singing Bell family of five entertained with vocal musical selections that will be long remembered. More "frosting on the cake" was Bob Howell's inimitable interludes of fun and games.

A bright new organizational pattern was firmly established for Legacy III, set for May of 1977, two years hence. Your editors, Stan and Cathie, were appointed to be co-executives of the organization, with offices in Huron, Ohio. Their services are to be voluntary, but costs, within a \$4000 budget, will be covered. An executive committee was named, consisting of Bob and Phyllis Howell, John and Freddie Kalthenthaler, Bill and Mary Jenkins, Ed and Alice Colin, and the Burdicks. Steering committee members, including those named above, are Bob and Martha McNutt, Angus and Catherine McMorrin, Judy and Ed Ross Smith, Hugh and Catie Macey, Ken and Audrey Parker, Pat and Joyce Munn, Carl and Vereen Anderson, Bob and Becky Osgood, and Charlie and Bertha Baldwin.

Legacy, as established over two years ago by three editors, Bob Osgood, Charlie Baldwin and Stan Burdick, is not meant to be a super-organization, with supervisory powers over other organizations. It has no authority whatsoever. It is merely a biannual gathering or assembly of delegates (chosen at random with an eye

to good balance) to discuss problems or ideas found within the total square dance "picture," so that a more unified effort may be directed towards improving conditions of the activity.

Legacy can create an "environment" for important things to happen. During Legacy I the record producers set the stage for a Tune Clearing House, finally developed at Callerlab sessions. A dress code for dancers was emphasized and now the National Conventions are picking up some aspects of that discussion (western wear is suggested at Kansas City and will be *required* at Anaheim).

At Legacy II a new organization of suppliers was born, under the chairmanship of Jim White. Round dance leaders took a cue from their discussions and decided on some common principles. Other directions may evolve as time passes.

It should be noted that a spontaneous "commitment" to the principles of Legacy occurred in the closing session, as cash and pledges flowed in from most of the delegates to guarantee the continuation of the organization into 1977 and beyond.

Just as Callerlab has a firm place in the square dance scene for callers, Legacy is rapidly taking root and flashing bright green leaves to represent every segment of our square dance leadership. What more can be done to assure a future of perpetuation and progress?

On to LEGACY III in Cleveland, Ohio, May 5,6,7, and 8 of 1977.





In case you haven't noticed, this month we honor the ladies — all of 'em — from Beverly Mass. to "Sue" City Iowa, to Baton Rouge, La. to Santa Rose, Cal. Bless 'em.

There are trips a-plenty to discuss but we have met the enemy — space specifications, and our li'l ole column is just about down to its last slug o'-type. Let's merely say that July week-ends for us are really LOADED with excitement; first, the July Jubilee over the 4th in Warren, Pa.; then the Washington State Leadership Seminar in Ellensburg, Wa., which we'll "keynote"; followed by the Star Spangled Banner Festival in Baltimore, Md.; and finally the Arkansas State Convention in Little Rock! Wow! Summers used to be so-o-o relaxed

Y'all get those reservations to us soon for that FUN-tastic tour to Hawaii next February. I'm Stan, your friendly STEWARD. Fly me!



AMERICAN SQUARE DANCE SUBSCRIPTION DANCES

- CANON CITY, COLO.: Fri., July 10
Contact: Roy & Billie Gawthrop
- MEMPHIS, TENN. area, Wed. July 23
Contact: Eddie Ramsey
- OZARK AREA, ARKANSAS: Thurs., July 24
Contact: Glenn & Tommie Turpin
- MINERVA, NY: August 13
Contact: Mary & Bill Jenkins
- CHARDON, OHIO, Sept. 12
Contact: Ray Marsch
- SMYRNA, GA: Thursday, Sept. 18
Contact: John Swindle
- BROCKVILLE, ONT. CAN. Sept. 25
Contact: Mary & Irwen Abrams
- DOROTHY, NJ: Friday, Oct. 10
Contact: Ralph Trout
- TOLEDO, OHIO, Sunday, Oct. 12
Contact: Jim & Mary Batema
- WYOMING, MI, Tuesday, Oct. 14
Contact: Frank Randall
- DENVER, COLORADO, Fri., Oct. 24
Contact: Harold Davis
- SPRUCE PINE, N.C., Thursday, Nov. 20
Contact: Hoyle Gross
- CAMILUS, NEW YORK, Sun., Nov. 30
Contact: Tom Tomlinson
- LYNCHBURG, VA: Thurs. Dec. 4
Contact: Paul & Nancy Childers
- HUNTSVILLE, ALA., Thurs. Jan. 8
Contact: Mac Letson
- MACON, GA: Fri, Jan. 9, 1976
Contact: Jim Tyler
- VIRGINIA BEACH, VIRGINIA: Jan. 16
Contact: Larry & Mary Lawson
- WESLACO, TEX. Sun. Jan. 18
Contact: Charles & Dot Lillagore
- APPLETON, WISCONSIN: Coming, Jan.
Contact: Bruce & Bonnie Busch
- COLUMBUS, OHIO, Thurs., Jan. 29
Contact: Charles & Martha Dean
- BURLINGTON, IOWA, Mon., Mar. 15
Contact: William & Charlotte Kunze
- SPRINGDALE, AR., Tues., March 16
Contact: Dub Hayes
- ALTOONA, PA: Thurs. March 18
Contact: Charles & Doris Blair
- CHARLESTON, WV., Thurs., April 8
Contact: Erwin Lawson
- BLUEFIELD, WV: Fri., April 9
Contact: Acie Gundlich
- WATERTOWN, SD., Tues., April 20
Contact: Perry & Margaret Bergh
- EDWARDS, NEW YORK area: April 23
Contact: Dick & Barbara Brown
- MUSKEGON, MICH. Thurs., April 29
Contact: Ken & Dot Gilmore
- SAN ANTONIO AREA, May 4
Contact: Dave Allen
- WINNIPEG, MAN., Thurs., May 6
Contact: Thor Sigurdson
- LAKE PLACID, N.Y., Friday, May 28
Contact: Phil & Mary McKinney

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* Square Dancing is a
Family Affair



The daughters and son of Frank and Alice Hardesty converged from all over the United States to meet with their parents for a family reunion at the Spring Swap Shop in Fontana Village, North Carolina. One couple, the Scotts, learned to square dance in order to surprise the others.

Pictured above are Gerry and Peg Hardesty of Hazelcrest, Illinois; Ed and Lois Scott of Akron, Ohio; Frank and Alice Hardesty of Matooka, West Virginia (Mama and Papa); Bill and Sally Davis of Voorhees, New Jersey; and Bernie and Nancy Walker of Durham, North Carolina.

Helen Pate of Anderson, South Carolina, who sent the picture and information, points out that the reunion was a glorious and happy time of dancing. Too often scattered families only gather for sad occasions, and this time square dancing made possible a really fun reunion.

THE HOW & WHY OF NEW BASICS

Continued from Last Month

by Paul Hartman
Wheaton, Maryland

In the general sphere of gimmicks, mentions should also be made of the many variations of the *Grand Square*, such as *Grand Prowl*, *Star Prowl*, *Grand Slam*, *Rainbow Stroll*, *Grand Spin*, and others.

While the first half of the 1960's brought about a number of movements based on a series of arm turns (*Swing Thru*, *Spin the Top*) usually done from *Oceans Waves*, the second half of that decade saw the introduction of another family of revolutionary design, a series of maneuvers across the square. The *Spin Chain Thru* started it all and was followed in relatively short order by *Relay the Top*, *Relay the Deucey*, *Spin Chain the Gears*, *Cast a Shadow*, and the most recent *Motivate*, all of which have gained acceptance for a time and could also easily fall within the gimmick category whether they'll remain in use, only time will tell.

Over the years many callers and dancers have complained about the names assigned to the new creations. Their lament in many cases seems to be justified; there surely is no description for execution in names such as *Flutter Wheel*, or *Motivate*, and certainly not in *Tootsie Roll!* And no creator of new basic seems to have come up with a completely new word, such as *Allemande*. New words are surely not difficult to create and could add a great deal of uniqueness to square dancing.

This analysis would not be complete without tribute to two exceptional leaders. The late Chuck Raley is one of them. He felt that our hobby

might be misunderstood by the non-initiated because there was a period of time in the early 1960's when we were assigning gambling names to our new basic (*Wheel and Deal*, *Acey Deucey*, *Shake the Dice*, etc.) He stopped this outpouring quite effectively by creating the movement *Circulate* which was lifted out of the *Acey Deucey* and has enjoyed tremendous acceptance ever since then. The other person is the incomparably industrious Bill Burleson of Ohio who has compiled for all of us the most comprehensive Encyclopedia of Square Dancing, which catalogues and describes in alphabetic order some two thousand so-called basic movements that have crept into square dancing since the beginning.

Obviously, since their introduction into modern Western square dancing in the mid-fifties, new basics have had their proponents and their detractors. The proponents delight in them and are eager to try anything that will spring from the fertility of a creative mind. In the very early stages, in the late fifties and early sixties it was not too difficult for a caller and for the interested dancers to master the few new items that came along each year. As the decade wore on and the so-called new basics were created in ever increasing numbers it became proportionately difficult for all to learn and respond automatically to the five or so new basics which came along each month. By the end of the sixties and during the first half of the seventies there have usually been ten or more proposals of

new devices presented to the square dancing public each month. Naturally many of these items have not been very danceable and so the dancers and callers who try them all out have become increasingly discerning and have been discarding infinitely more of them than they have been accepted.

This proliferation has resulted in the creation of a number of note services to which callers (and dancers too) may subscribe for less than \$20.00 per year. The most notable such services have been those produced by Bill Peters of California, Will Orlich of Florida, Jack Lasry of Florida, and by the Square Dance Callers Association of Southern California (the latter still going strong after about two decades of faithful service). The two national magazines have also devoted space in each issue for the exploration of a limited number of selected new ideas.

In defense of the new basics the proponents and supporters have claimed that new material is absolutely necessary for the survival of square dancing. They continue to maintain that if no new material were to come into square dancing, they would soon tire of doing the same worn out things and would seek another hobby because of sheer boredom. They are also convinced that, if it had not been for the constant flow of new material, we would not have been able to pull from it the real gems of the past, jewels that have endured the test of time such as *Swing Thru*, *Spin the Top*, *Flutter Wheel*, *Wheel and Deal*, *Star Thru*, *Square Thru*, *Circulate*, *Curlique*, *Tag the Line*, and many, many others which today are the mainstay of the average square dance anywhere.

Proponents also say that they have nothing against square dancers who are not interested in these new-fangled concoctions and that they do not try to impose their desires for the latest and mostest upon others. They also claim, however, that many more dancers would not only accept new items, but would be happy to dance them, if callers were to present them in a com-

potent manner. According to the proponents' claims, far too many callers will not take the time and make the effort to learn the new material and, instead of presenting the new things, these callers will denigrate them. Many such callers in leadership positions have denounced new creations for so long and so vociferously that numerous dancers have been infected by this biased attitude and have become even more vocal denigrators than their teachers. Some supporters further aver that of the dancers who annually leave square dancing, a certain percentage depart strictly because they became bored doing the same old things every time they attend a dance.

These feelings on the part of the supporters are not new by any means. They claim that in past years, primarily in the early and mid 1960's, countless interested dancers who enjoyed the challenge presented by new material, left square dancing because there was so much opposition to new material and because they were castigated for wanting to dance to it. Other proponents simply gave up in frustration crawled into a club and danced there in a ho-hum fashion. In the second half of the 1960's, however, a small number of proponents, mainly on the East Coast, refused to submit. They were extremely enthusiastic, were prepared to invest much time and effort in mastering much of the material, and began to support the few callers who feel likewise and who presented the material for which these dancers were clamoring. At first this very small group followed such callers as George Campbell and the group was generally known as the hot-rodgers or the go-go crowd for lack of a more suitable name. Eventually they became the so-called challenge dancers who are now well-organized. They have callers who cater to them almost exclusively, they attend their own annual challenge conventions, and work like zealous missionaries to convert average square dancers who show promise. This group is, of course, on the extreme outer end of

the square dance spectrum and is considered by many to be the radical left arm of square dancing.

Opponents of all this new material can, therefore, be considered the conservative right wing. They claim and also with justification, that the new material, which is and has been flowing into square dancing like an avalanche, is hurting the activity. They have a countering thesis or opinion for every justification presented by the proponents of new material. The opponents, for example, say that no additional new basic movements are needed. They are convinced that the existing material, if exploited properly, permits a caller to be so versatile that he can call numerous challenging dances without ever being repetitive and without ever running the risk of becoming boring. They feel that it is a down-right imposition to expect dancers to keep increasing their knowledge and have to respond, rather automatically, to an ever increasing number of com-

plicated specific commands. By the same token, a new dancer has had to increase his learning time in the past ten years from 25 to 35 or more weekly lessons.

Many average leaders as well as square dancers, i.e. neither proponents nor opponents of new basics, but rather dancers in the general mainstream area, are seriously concerned that we are deterring many potential new dancers from entering our hobby by demanding too great a commitment of time and effort, what with the need to go through classes for an entire season and then having to attend at least two, and possibly three, dances each week, in order to be able to keep dancing with their square dancing friends.

There are also far too many opponents whose feelings have been hurt by proponents who look down on them because they cannot execute the latest basic or cannot recall how to do a basic that came out five years ago, enjoyed



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popularity for about six months, and then floated into oblivion. By the same token the proponents have not gained much popularity by squaring up only with their own clique and by going as far as setting up squares in advance for the entire evening and even recording them on little dance cards.

Another oft-expressed criticism questions the wisdom of having to spend time and effort to learn something new, only to find that it is not used again after a month or so. In this same context, many callers — and they are, of course, the backbone of the square dance movement — complain that they do not have enough time to waste on mastering new material which will be obsolete in four to six weeks. In this connection it must be mentioned that square dance calling in most areas today is extremely competitive and that every caller wants to draw larger crowds of dancers. Most of them, therefore, believe that they must excel over their fellow callers. One way to do so

is to devote some time to studying something novel and presenting it during the next dance. This approach has created a vicious circle in many areas: if there are ten callers in one area, for example, and each learns and presents one new item, then each must learn a total of ten new items in order to stay abreast of the competition. Because the overwhelming majority of callers work at regular jobs for their livelihood, they are simply unable to cope with this problem. The result is that they become very frustrated, decry the influx of new material, and become vociferous opponents. Far too many good callers who kept many dancers happy over the years have simply hung up their microphones. In such situations, every departing caller takes with him a number of dancers out of the square dance movement. Also, a good percentage of the number of dancers out of the square dance movement. Also, a good percentage of the number

Continued on Page 78

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25TH

National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

The First National Square Dance Convention was held in May, 1952, at Riverside, California, with Carl and Varena Anderson as General Chairman. Now, 25 years later, the 25th National Square Dance Convention is back — this time on June 24, 25, and 26, 1976 in Anaheim, California.

The first to register for the 25th National was the number one couple in the hearts of California square dancers, Carl and Varena Anderson. The Andersons are still working for the good of the National Convention, this year as Senior Advisors where their many years experience is invaluable.

Ken and Audrey Parker are General Chairman for this very special Silver Anniversary National. Ken's square dance career dates back to 1939 when he organized a square dance club on the campus of Bowling Green State University in Ohio. Ken and Audrey have served as President, Vice-President, Treasurer, Social Chairman, and Association Representative for their own club. They also served as President of the Palomar Square Dance Association and as Vice-President and President of the California Square Dance Council.

The Parkers have been working hard since receiving the bid in Des Moines in 1972 gathering together a group of highly qualified chairman to work with them:

Chosen to serve as Assistant General Chairman are Dick and Mattie Coleman, whose duties will include researching the First National, and planning a Trail End Dance to be held in Riverside at its site.

Heading the Business Committee are Dale and Naomi Lovell. Their efforts have been with various fund raising projects such as the Silver Anniversary Certificates, the Silver Commemorative Coin, and the Bicentennial Square Dancers' Cookbook.

As Social and Special Events Chairman Bud and Norene Kabisch will be planning tours, hospitality and many other very special functions connected with the Convention.

Directing the Program Committee will be Chuck and Ruby Forst. They have a big job to do to schedule the various events and to see that all the callers and instructors (square, round & contra) are assigned to the appropriate time slot.

A. R. and Edna Rodgers have been named as Education Chairman. In addition to setting up panels, clinics, forums, the "Organizational Round Table" and the "Showcase of Ideas," they are also planning a pageant depicting the history of the square dance movement.

The Services Committee, headed by Charles and Ebba Naddeo, have the monumental task of organizing housing, handling registration and contracting for the facilities at the Convention.

Appointed to handle the Publicity for the 25th National are Jim and Jan Maczko. They will be coordinating press releases, designing fliers and distributing publicity materials and other advertising.

Joining this group are two secretaries, Peggi Colton as Corresponding Secretary, and Linda and Ray Schwein-

Continued on Page 61

Square Dance Briefs for the Bicentennial



by Barbara Robertson
Carrollton, Kentucky

Dancing is the oldest of the arts. It goes back to the earliest civilizations, possibly 25,000 years. Dancing is as old as the first man who expressed joy or fear.

"The words 'dance' and 'dancing' come from an old German word *danson* which means to stretch." Therefore, dancing is a stretching and relaxing of the muscles of the body to a set rhythm. The art of dancing, to which the American square dance or folk dance belongs, is very much alive today.

"American folk dancing has two ancestors — one English and one French." The strong English ancestor was the Morris dance which was danced by men and was, in a sense, an exhibition dance. A pad of bells was worn around the calf of each leg and the steps were done in such a vigorous manner as to cause the bells to ring. It was a ritual dance pantomimed to bring on the spring after a hard winter and often ended in sacrifice — sometimes human. Over the years the symbolism changed and it became a dance for enjoyment. From this Morris dance evolved the English country dance and Appalachian mountain dance.

The French ancestor, a round dance called a "branle", a ballroom dance of the French Aristocracy, was performed by couples in a circle. The aristocratic society of England started every ball with a series of three branles: "a 'branle double' for the older people, a 'branle gay' for the young people." From this developed the New England country dance.

The combining of the English and French dances brought about the quadrille, contra, circle mixer, play-party,

and the square dance, which has been an important part of American life since the early pioneer days. The play-party or singing-game was a variation of the square dance and brought into being because of religious objections to dancing and the playing of musical instruments. Therefore, the play-party was performed by both young and old alike to the stamping of feet and the clapping of hands.

At the beginning of the 19th century many changes took place. Dress styles changed considerably for men and women, and the square dance, a descendant of the long-ways and the court ballet, the square eight and round eight, became a dance of the ballroom and remained for a century and a half.

Taking their place in the early part of the 20th century were new dances such as the polka, waltz, and couple dance. The square dance was fast becoming a "barn dance", a rowdy, boisterous affair with little grace and style. For more than 25 years the square dance was almost a thing of the past, a lost art.

In 1926, a book entitled *Good Morning — After a Sleep of Twenty-five Years, Old Fashioned Dancing is being Revived by Mr. & Mrs. Henry Ford* was published. To further assist in bringing the square dance to the people, a teacher/dance master was engaged to teach the dance. While both efforts were advantageous and the book of great value in furthering the revival of the dance, it only presented half of the material necessary to give a true picture of the art.

Mr. Lloyd Shaw, a Colorado school superintendent, after reading the book by Mr. & Mrs. Ford, became interested in the future of square dancing and began to search further for material covering this art. Finally, in 1939 he published *Cowboy Dances*, a book which filled in the gaps left in Henry Ford's book. He also conducted summer classes, taught teachers how to present the whole American folk dance, and square dancing was on its way again.

In square dancing as in other organ-

ized activities, there must be a leader. The caller, as he is known in square dance circles, performs this function. A caller may be a man or woman who is an avid square dance enthusiast and enjoys people of all ages. In order to achieve success as a caller, a person should have a pleasing personality, strong leadership ability, good voice, patience, a sense of humor, good judgment, and "the ability to recognize one's shortcomings and work relentlessly to correct them."

Callers may be listed in three categories: first, the professional who earns his living completely through calling; second, the semi-professional who gets paid but is not totally dependent on the income; and third, the amateur who receives no recompense for his services. In 1940 there were only five professional callers in the U.S., by June 1948 the number had increased to 10, and by 1950 approximately 50 individuals start out as amateurs calling only two or three nights a week but as interest and proficiency of the caller increases he may call seven nights a week, therefore, eventually building to a professional level.

Music also plays an important part in square dancing and in past years, when square dancing was mentioned, the old-time fiddlers provided the music accompaniment for square dancing. The fiddle was the main instrument used in the earlier years with the piano and guitar or banjo later added for versatility. Musicians are seldom secured to play for square dances today and records provide music for lessons and dances. This insures the caller a more economical, convenient and available means of supplying the needed music for his calling. This also enables the caller to use music which may be slow, fast, or any tempo he feels would work best for his teaching methods and enjoyment of the dancers.

It would be impossible to participate in square dancing today without first having completed a series of basic steps or movements taught by a caller. There is usually a beginning class cover-

ing the first 50 or 75 basics out of 150. There is a fee charged by the caller in order to cover the expense of providing a dance hall in which to hold classes. Each class may consist of from eight couples to as many as the caller feels he can direct efficiently. After completing the basics, a dancer may go to any club in the United States and join in the dancing with the assurance of being able to follow the calls.

"Learning to dance and joining together in the same set helps to give a group of people, no matter what their background, a feeling of cooperation and general oneness." Only the desire to learn determines the ages of the dancers, as classes are open to all individuals regardless of age.

Square dance clubs are organized on a local, state and national level and, as in all organizations, rules have been established. These rules are the same for each club and respected by the members. A few rules of etiquette are: no drinking, no profanity, square dance only for fun, do not be a snob, be exuberant but act your age, visit other clubs, bathe diligently, no bickering or fault finding, never forget that you were once a beginner, and respect the caller by keeping down unnecessary talk while dancing.

In 1971 a move was started to have square dancing declared the National Dance of America. The purpose behind this was the fact that there is no national dance of America, but the traditions and culture of our country is represented by the dance. Pride in our past, with a renewed interest in the folk dance by other nations, would bring about better national and international relations.

Square dancing, an American folk dance so entwined in the roots of our past, still has much to offer future generations. Upon celebrating the 200th year of the signing of The Declaration of Independence in 1976, it is the hope of square dancers all over the United States that Congress will have officially proclaimed square dancing the National Dance of America.

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NEATS



On Sunday, November 9, 1975, NEATS will hold its second festival. What does the acronym stand for? Out of that six state area on the east coast in which square dancing has been well organized, comes a new group: the New England Association of Teen Squaredancers, which very appropriately becomes the title NEATS.

Al Caron of Middletown, Connecticut, has worked long and hard to see this organization become a reality, with nineteen teen and family square dance clubs throughout New England and eastern New York as members. Plans are now being made to continue the festival as an annual affair.

The purpose of this organization, as stated in its by-laws is fourfold: 1) To promote square dancing among teens; 2) To promote fun and friendliness as an integral part of teen square dancing; 3) To encourage better relationship with adult square dance clubs and dancers; 4) To prove to the square dance fraternity that teens are square dancers and should be accepted as such.

The by-laws also provide for eight adult advisors to the group, either callers or dancers, who are to have no voting privileges at the meetings.

Russ Moorhouse, one of the NEATS advisors, states, "I have always felt that square dancing provides a good wholesome outlet for teens, an inexpensive recreational activity, a place to meet, make friends and enjoy visiting with other teens, and also a place to obtain practical experience in governing themselves by organization of boards and committees, handling monies, and doing secretarial and publicity work. It also coincides with the wishes of the federal, state and local government agencies who are continually striving 'to keep the kids off the streets.'"

Teens wishing information on NEATS may contact Felicia Noga, 262 Kennedy Road, Windsor, Connecticut 06095.

Thank You, Jackie



by Gerry & Linda Balzer
Vice-presidents, Star Thru Squares

The Star Thru Squares of Lakewood, New Jersey, celebrated its thirteenth anniversary. For the entire period, Manny Amor has been club caller, so a few weeks after the anniversary the club held another gala celebration, with a packed house, to honor Jackie Amor, Manny's wife. Jackie gave unfailing service to the club by opening her home for board meetings, helping with refreshments and decorations, organizing classes, being an extra girl or man (she is an excellent "Arky" dancer) and in general helping out wherever needed with unending cheerfulness.

During the evening Jackie was presented with an engraved silver bowl by our club president, Mendel White. Also present to honor Jackie were representatives from many other clubs including the Staten Island Squares and Hill City Squares, two other clubs for whom Manny calls, plus many friends. Telegrams and cards from well-wishers were read through the evening.

"Thank you, Jackie Amor Night" was one way to recognize and show appreciation for all Jackie's service to the club and square dancing. All too often a caller's wife is taken for granted with "Thank you" said too seldom.

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Dancing Down Under



by George Gow
North Ryde, New South Wales

It has long been argued as to the whereabouts, the time, and the instigator of square dancing in Aussie. All we know with any certainty is it all happened back in the forties but was still very much in its infancy until the early fifties when square dancing really took off.

This was when a "lolly water" manufacturer sponsored and imported America's Joe Lewis out here to do a big promotion. Joe certainly did just that and in a very short time square dancing was all the rage. It became a household word, crowds flocked to the halls, callers who had sprung up under Joe's tuition quit their jobs and took up calling and promoting full time.

The big boom continued for a few years, but then came such social monsters as clubs, poker machines, television, and people were given a new field of interest. As a result square dancing took a big nose dive. Some people even attributed the slump to the advent of the revolutionary posture springing be:ls.

Unfortunately when the quick quid went so did a few callers but a few die-hards refused to quit. They gathered up what they could of the remnants and slowly rebuilt. The follies learned

from the rabble of the boom days, where no organization or control existed, were quickly acted on.

Square dancing societies were formed from which sprung executive committees to administer. Guidelines and rules were drawn up (all flexible, nothing militant) and square dancing, thanks to these stalwarts, got on the road again.

Today we may only be the poor relations. Australia's dancing strength would be only about three thousand but without thought or investigation this number could still be quite favorable with other countries pro rata population. These figures do not include our friendly neighbors, the Kiwis. (New Zealand)

Square dancing exists in all states with participation in both city and country areas. Each year we have a National Convention in a different State. This year Victoria is the convening state.

Convening generally follows a pattern with each state taking its turn but just for the fun of it each state still bids each year. The successful bidders must be able to prove they are in a better position than that of their neighbor

to convene.

Our styling has at times come under fire. We do try to follow S.I.O. where possible but in some instances have had to make modifications to suit local conditions. Some of these date back till "when Adam was a boy." Such styling we now consider as our "National Heritage." Our hand movements are all hands up; we promenade "Skaters Waltz" position, our allemandes are "pigeon-wing", on our *allemande* *thar* we hook left elbows; then of course, we round up instead of squaring up.

We do not have any travelling or professional callers; neither do we have challenge dancing. We dance the 75 basics, (or is it 78 now?) and if any ambitious caller were to try and go beyond that he'd stand a grave risk of being relegated back to the role of dancer. We haven't shot any callers yet; such is considered too messy and gory.

Our callers are very expert at calling to the standard of the floor and now have all the sound problems whipped. We've carried out a big research on amplification and the old bogeys of yesterday no longer exist.

Most of our records are imported but we have had over the years local callers who have recorded. Our present recorder is Wally Cook, his records are easily recognized by their Australian flavor.

Round dancing has a place on the Australian scene with some clubs catering only to that activity.

Over the years we have entertained many visitors, including such person-

alities as Bob Osgood, Bob Van Antwerp, Larry Ward, Earle Park (twice), the Armstrongs, Wally Schultz, Johnny LeClair, the Lehnerts, Orphie Easson and Art Shepherd (couldn't leave the latter out). Also there was Johnny Ray, my wife loved him — did he call? The Burdicks were billed to tour once but they haven't showed up yet.

Now for Australia's impressions of Callerlab. Callerlab doesn't affect or apply here, such matters as their committees have undertaken we have under control (we have other problems), but the new movements we are interested in. *Walk and dodge* we have accepted but what a pity *recycle* and *coordinate* haven't sold themselves. Perhaps it's all in a name. A bigger impact may have been achieved had square dancing titles been employed.

May I conclude —

In the land of fair Australia the skies
are always blue

And there's the welcome hand of
friendship to the traveller passing
thru

If you feel in need of a different brand
of hospitality

Take a trip to fair Australia where the
kangaroo runs free

You can travel on our highways that
lead thru fields afar

Or dress up in your fancy gear and
there you form a star

And though our allemandes are differ-
ent, behold our gracious bows

You sure are very welcome to come
dance this land of ours


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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO — July, 1950

The gradual evolution of square dancing from an exact routine for a particular "dance" to responding to calls which the caller is privileged to change at will so long as the figures fit together was gathering momentum. Callers and dancers reacted in varied ways to the changes. Here are two quotes on the subject.

From C. D. Foster of Denver: "Another thing I have noticed, callers are loath to 'come up' with new stuff. There is a good reason for this — many, many dancers do not want to learn a new call. If you ask them, the answer nearly always is No-No. However, a new variation tends to hold and create interest, but too much new stuff is apt to put a damper on the spirit of fun which should be ever present, and make the evening seem like work."

From a letter from Homer Howell of Oklahoma City: "On the confused state of affairs regarding the *new dances*: My mind is either getting to that stage where I no longer can back-track or trackback, for try as I may I cannot stay up with the trend, or I have ceased to be interested in the NEW.... It seems to me everyone is trying to get there with the MOSTEST the FUSTEST.... Let's revamp the deal, pick out 50 of the standard dances, singing and patter, then clear just 2 dances each month for group usage — no fooling, why don't you try and promote a big get-together of all the leaders,.... have a big dance, a jam session afterwards and form a clearing committee."

In the feature called "Try These"

featuring *new dances*, we come upon Partners twirl to a half sashey.

10 YEARS AGO — July, 1965

This month's workshop section carries a collection of Little Jewels from various callers. They are an accumulation of figure twists to be used to surprise dancers and keep them on their toes. In introducing this section, Willard cautioned, "Using this type of material all night long frustrates and angers average dancers, so use it sparingly." Then he closed with this "Little Jewel" of his own: "The dancers must 'win' ninety percent of the time or you're a lousy caller. So let them 'win'."

More Little Jewels from this issue: Vaughn Parrish on getting dancers in the proper position to execute the next call: "There was a time when it could be said, 'The caller goofed,' if he called a box the gnat (pass thru, right and left thru, square thru, etc.) when the dancers had no one in front of them. In most new dancer classes today, this is still true, but not so on the open dance floor.... Be technical and overhaul your material just a tiny bit, and you'll find that most of it will make more sense and cause the dancers much less frustration."

Pauline and Bill Stapp on round dancing: "We have available all the elements to provide interesting programs of variety for all levels of (round) dancing enthusiasts. What we require most is a high level of leadership to use these elements wisely and to strive for quality rather than quantity."

Frannie Heintz on the caller as a

Continued on Page 45

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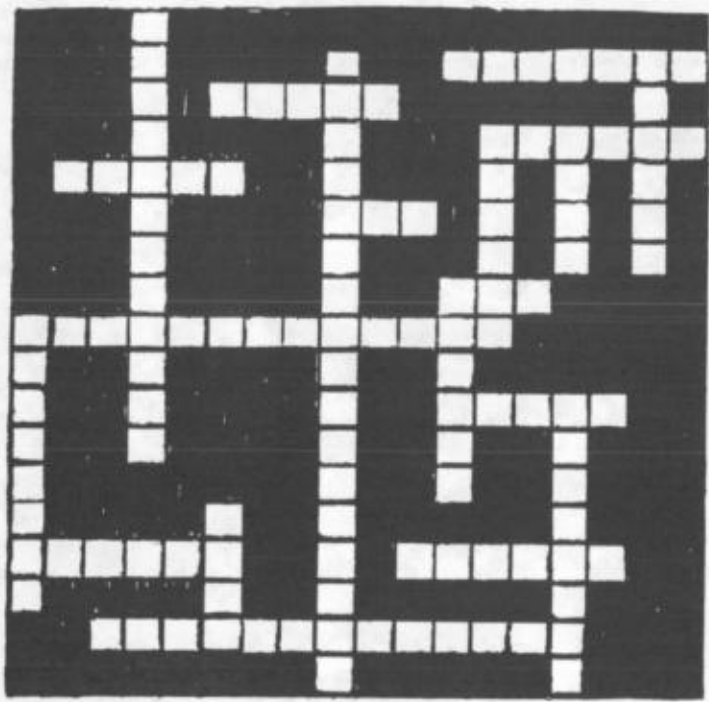
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ACROSS



Here are twenty-two words you might hear at any square dance. These are slightly scrambled. Straighten them out; then try to fit them in the right squares to complete the puzzle. Example: WISGN — Swing

- | | |
|------------|------------------------------------|
| 1. AWT | 13. NCAABEL |
| 2. TES | 14. PSTOOEIP |
| 3. LERE | 15. REAEPNOD |
| 4. AHNIC | 16. EOHM |
| 5. SUMIC | 17. DHLNAAENOCFA
(4 words) |
| 6. RHOON | 18. FLEMNEALDLAET
(2 words) |
| 7. NOERRC | 19. TISAHDARHRGTN
(3 words) |
| 8. ASSAHY | 20. NNTFATHALRGIRDEGD
(4 words) |
| 9. DOODIS | |
| 10. SOOPAD | |
| 11. LRECAL | |
| 12. ECCLRI | |

by Scot M. Guenter
Smethport, PA



LAST MONTH'S PUZZLE:

t	i	p	t	a	l	c	a	s	t
o	c	a	o	m	a	o	c	h	e
p	e	t	w	e	s	t	h	e	w
			e	e	n	t	r	e	a
h	o	n	o	r	b	o	s	t	
o	s	t	r	c	a	r	a		o
t	i	s	j	n	c	e	s	c	p
	e	n	t	r	e	a	c	e	s
	l	e	a	d	s	o	l	i	a
b	a	t	e	c	w	t	o	t	n
a	t	a	r	a	l	o	t	e	y





LOOKING TO LEGACY

THE CLEVELAND CONCLAVE

(Pictured at right)

RESOLUTIONS — LEGACY II

IMAGE

That Legacy '75 reaffirms its concern expressed in Legacy '73 pertaining to excesses in the activity, and that since impressions are important we encourage all involved in dancing to put forth a constant effort to enhance the positive image we present.

*1973 statement: Callers and leaders should educate by example, and instruct that appropriate square dance apparel should be worn at public and open dances at all times. National and area publications should educate the square dance world, that, for the best interest of the activity, dancers should refrain from partaking of alcoholic beverages before or during square dance events.

THE BICENTENNIAL

In order to assist the country to participate more fully in the celebration of the bicentennial events, resolved that the trustees of Legacy encourage dancers to make a personal pledge to learn the history of the dance as it has been involved in the growth of our nation and, additionally, pledge to tell America our story through dance exhibitions, media, participation events, conventions, displays and all other sources available.

LEADERSHIP

To stimulate enthusiasm for leadership within the dance activity be it resolved that we recommend the establishment at the local, regional, national and international levels of leadership, training programs, seminars, and/or clinics, be an integral part of the dance program.

HOW AND WHAT WE DANCE

The Legacy trustees resolve that we agree in principle with Callerlab objectives, resolutions and goals, that similar efforts be made by associations for other forms of the American dance, that we recognize that square dancing, round dancing, and contra dancing are all a part of the American Folk Dance.

places to dance



CALLERS COLLEGE— Louisville, KY.
August 10-14. Staff: Bill Peters, Vaughn Parrish, Stan Burdick. Write Mike Jacobs, 6506 Upper Hunters Rd., Louisville, KY 40216.

7th ANNUAL SEPTEMBER FEST S/D Festival; Sept. 20-27, 1975, in two air-conditioned halls at Kentucky Dam Village State Park, Gilbertsville, Ky. Bob Wickers, Allen Tipton, Muellers, F. Bedell. Write Box 190, Murray, Ky. 42071.

CALLERS COLLEGE— Silver Bay, NY (Lake George area); August 1-5. Staff: Stan Burdick, Orphie Easson. Write Box 788, Sandusky, Oh 44870.

FIVE GREAT WEEKS OF DANCING — Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Fall Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

CALLERS COLLEGE— Fontana Village, NC. November 13-16. Staff: Don Williamson, Bob Rust, Stan Burdick, Tex Brownlee. Write this magazine or Fontana Dam, NC 28733.

11TH Annual JEKYLL ISLAND JAMBOREE August 15-17. Headquarters: Buccaneer Motor Lodge. Bob Bennett, Rod Blaylock, Marty & Byrdie Martin. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, GA 31601.

CALLERS COLLEGE— Fremont, Nebraska (Omaha area), August 6-10. Staff: Harold Bausch, Stan Burdick. Write H. Bausch, 2120 Jaynes, Fremont, NE 68025.

WHISPERING OAKS Campground, Manchester, TN 1-24 & Hwy 41, Southbd. Exit 105, North 21; S/D Sat 8 pm; Camp & dance thru Oct.; Level, shady, 2 hookups & pool. Ken & Doris Schaffer, 615-728-0225 or 9223.

CALLERS COLLEGE— Fort Wayne, Indiana July 14-17. Staff: Stan Burdick, Harold Bausch. Write PO Box 788, Sandusky, OHio 44870.

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The "Specials" Festival, a square dance benefit for exceptional people, will be held in Lincoln Mall Shopping Center, in Matteson, Illinois, on August 9, after the stores close (from 8 to 11). There will be four levels of dancing, including challenge, with full TV coverage, program book, and door prizes. All proceeds will be used to advance a full-time recreation for retarded and handicapped people in the area. This is one of the first full-time programs in the world, and there are some 7000 persons in the area to reach. The dance is sponsored by the Metropolitan Chicago Association of Square Dancers.

All callers and clubs in the state of Illinois were contacted and asked to help in various ways. A booklet of information not normally found in the local magazines was assembled. Because the date is just before classes start, dancers are inviting friends who have shown an interest in square dancing, and a special hall will be provided for them to try a few figures. All members of Callerlab have received information on this special event, as will all associations in the United States.

Duane and Donna Rodgers, general chairman of the "Specials" Festival, are excited about the prospect of encouraging all states to run similar events during the first week in August. They say, "If you could have been with us the other night when we took the Special Squares of Park Forest to visit the Southwest Squares of Chicago, you could not have helped but get excited about providing a similar program for an exceptional fortunate enough to get the opportunity to participate. Close to 100 exceptionals enjoyed meeting new friends and were so proud that they could all dance. One young woman summed up her feelings about dancing with Art Matthews' Southwest Squares, 'They were professionals.' When we told her, 'You danced with them and had no trouble, so you're a professional too!', she looked at us and said, 'I am.' And proceeded to tell her friends, 'We're professionals.' How great it would be if we could get the bill passed making square dancing our National Folk Dance, get the Square Dance Stamp on our mail, and in the year of our country's 200th birthday, unite to create the interest and better understanding for exceptionals, as well as for square dancing. Can't think of a better image to put before the American public."

Further information is available from the Festival committee, Duane and Donna Rodgers, 304 Springfield, Park Forest, Illinois 60466.

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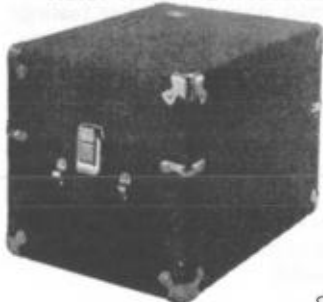
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FEEDBACK

by Nellebelle Eblen, Wichita Falls, Texas

My obligations stretch endlessly before me as I sit here contemplating the corner of this page. The graduation of one class is only two weeks away, a half-way dance should be planned (excuse, please-suggested); what will they think of my absence at the other club's special party? The privileges of being a caller/teacher's wife are wonderful. It is my belief that with every privilege goes an obligation or responsibility. I realize the frustrations must be minimized, too--if I am to be included in those who are having fun. What a way NOT to sell square/round dancing if the caller/cuer's wife DID NOT evince enjoyment of the activity! Having loved and labored (you have to love it to stay 19 years!) in the field of education, I want to respond to "Tribute to Teachers". (Ruthie & Jim Vinyard, April 1975)

You know us. We are the teacher-callers with a goal (money is not our motivation) in life and a purpose of teaching all "takers" the best of all recreations. We are the ones who always get to the class at the appointed time, participate/cooperate in the associational organizations (dancer/callers), study hard to do well in every phase of the activity (new movements, rounds, contras, workshops, advanced, challenge, brush-up and return groups) or to be knowledgeable, at least. We are the ones who deem it a distinct privilege to attend Callerlab, to lend our efforts, and cast our vote. We are the ones who make the activity look good, for we are the ones who raise the image of square/round dancing and guard it year in and year out. Have you thought about it--this makes you look good!

Sadly enough, we are the ones you ignore. While you repeat your interpretation of our instructions to the student-dancers, we try to adjust or just play the music and wait for your square to untangle -- and the others

listen loyally to you. As we patiently wait for those who are slower in learning, we long to have an accelerated group, just to challenge our expertise. Then, we repeat our instructions for the "umpteenth" time, and we wonder why you don't use the one-to-one technique of teaching during the break time. Instead you square up for a show-off tip. Oh, it is fine to have an experienced square to call to and show the students what adroit dancers you are and they may be, but *our* frustrations are submerged.

While you twirl and kick and balance and swing (in triplicate) and cut-across and turn-under and all of the other innovations and short-cuts, we wonder who needs us! If you are going to alter our calls -- why are we here trying to call what you're NOT dancing?

We keep late hours, not because we procrastinate -- but we want to prepare ourselves to teach each class (No two classes are the same -- the same lesson plan does not fit all classes). We want to share in spreading this American heritage across our great land and a part in an international avocation. How else can we promote and develop "fun for everyone" except by teaching the basics plus ten? From September through May we drive in from lessons and put the car and equipment away, but we can't put our "worry-machine" on OFF position. We rarely see a ballgame or join a neighborhood koffee-klatch because of having to squeeze the daily essentials into those odd moments. We do not mind the long drives, late hours, tired feet and hoarse voices from standing and calling for three hours straight. Even when we admit that our voices is not as good as it used to be from overuse, we know that the time and effort will pay off in the long-run (eternity included).

Frustration of all frustrations -- ab-

senteism! You cannot teach people in absentia, so we are held back by the non-listeners, loss of the hall, conflict of nights and other limitations

Some of you present exciting, stimulating examples. You enter and leave our classes with an "anxious to learn more" attitude and an invigorating desire to increase the club activity in visitation and level of dancing. It is a joy to behold the physiological-psychological responses which you depict. Other classes leave us fatigued, for in them we feel we must exert all our energy to light their fires! They are so self-satisfied with mediocrity! Other than a social activity for themselves, they do not see beyond their own tight circle. It is a reward in itself to meet a dancer-student of yesteryear still dancing. Our ego-trip is in orbit if they remember us as the good guy, the best teacher who taught them to dance. No bouquets or words of adulation were ever sweeter than another teacher/caller paying you credit for having helped him/her personally.

Please do not misunderstand our cry! We have hopes for the future and are working today to achieve our goals.

We do not mind working with wall-to-wall people or teaching only one square, for in teaching lies the planting of the seed, enjoyment of participating and wonderful fellowship. We still want to be teaching/calling in the retirement years somewhere in a "snow-bird" camp, retirement village, mountain resort, just so we're still contributing when our clarion call comes.

What we ask is that you help us, the teachers who are trying for a consistent production. We ask your concern for us, your loyalty, and awareness of the frustrations which haunt us. We're knocking on your heart's door for the sake of the caller/teachers who have a real concern for all the complexities you never notice. We possess the insatiable desire to see evident fruition of our labor of love. In quoting the Vinyards, "that little bit of knowledge that has been imparted to go on in the world, being taught by one generation to the next." My final wish is that this big, wonderful world of square and round dancing become more friendly, more international, and a better place, too — because of the teacher/caller/dancer!



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CALLERLAB CONFAB

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The Callerlab Experimental Basics Committee has announced that there will be no movements selected for July, August and September, 1975.

When the committee was originally formed with Jack Lasry, Miami, Florida, as chairman, it was decided that no more than two movements would be suggested by the committee for mainstream dancing in any one quarter. During the December 1975 to March 1975 quarter, the movement *Coordinate* was selected as a single selection. Now, for the first time, because the committee members who voted were not strongly supporting any movements, the "quarterly movements clearing house" suggests no quarterly movement for the next three month's period.

In lieu of new material, the committee suggests that during the summer dancers workshop the existing quarterly movements: *Recycle, Walk and dodge, Coordinate, Transfer the column and Half tag, trade and roll*. It is also suggested that they concentrate on any of the basic 75 movements.

To those who might be disappointed in not having the maximum number of new movements presented each quarter, it should be pointed out that it would be relatively simple for the committee to suggest one or two of the dozen new figures recently invented. The committee deserves special credit for its restraint and for adhering to the purpose of the clearing house — to suggest one or two movements when, in the judgment of a majority of the committee members, there are movements warranting this special attention.

The current address for Callerlab correspondence is now:

Bob Osgood, Executive Secretary
462 N. Robertson Blvd.
Los Angeles, California 90048.

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Dancing Tips

by Harold & Lill Bausch

At Callerlab in Chicago I was surprised by the number of callers that approached me and commented on this column. I was happy that so many do read our efforts regularly. Thank goodness, too, that I didn't receive a lot of complaints about some of my remarks. My thanks for the encouragement that was offered.

On recent travels we also fielded quite a few comments from dancers. Seems like whatever state we are calling in, the problems remain quite the same. Often Lill and I are asked how we would handle a certain situation, and often we are offered suggestions about topics for a column. Naturally, we don't always know the answers, but we do try to help if we can.

One confusing question we were approached with recently was, "What are a club caller's obligations to the club?" Of course, the immediate thought was that some caller was not showing up for his calling dates, but this was not it. They wanted to know if the caller should take his turn on lunch committees, etc. I said, "No — how can a caller be a caller and still be doing club work?" With a few more questions back and forth I learned they were not talking about a person who calls regularly, but one who was in the club and starting to call, doing one or two nights for the club each season.

There I was — shot down before I got a good start! You see, so many questions do not have a simple answer because the situation is not a simple one. This particular situation I refer to is not common and it caught me

by surprise. After I understood the situation better, I told them that while he is a caller, he cannot be one of the dancers doing their chores, but when he is not serving as a caller, it would be a good diplomatic gesture on his part to help the club as much as he can. Once he is an established caller he will not have these problems, and the club surely won't ask him to do things that would interfere with his calling.

However, in the conversation it came out that this fellow had cancelled out on a couple of club calling dates simply because these same nights, there were known callers in the area he wanted to hear. Boy! That is "no-no" No. 1! No caller should cancel out any booking without good and sufficient reason. No reputable caller would. One thing is certain — if a new caller wants to establish himself, he will conduct himself in a professional manner. It might be well for all callers to read the Code of Ethics authored by Callerlab and published in this and other square dance publications.

To buy records and equipment is not all it takes to become a caller; it takes years of practice and effort. However, once the experience is there and a caller has proven himself not only in ability, but in judgment and ethics, then it is very foolish for clubs and dancers not to take advantage of his knowledge and ask for his help and his opinions. The most successful clubs are those where the members, officers and caller work as one. No one in the club has more experience than the caller, generally speaking, and a successful caller is a natural leader, so seek his advice and heed it.

Now, anticipating letters from people who have inexperienced and new callers, I must say that I am speaking about established and successful callers. Give the newer caller time; in the meantime experienced dancers may be able to help him.

Caller, officers and dancers should work as one — one team, all pulling together, not competing for attention.



TEACUP CHAIN — THE EASY WAY

by Ted Wegener, from the Southern California Callers Association Notes

For over thirty years this figure has been with us. Beloved by many, disliked by many, ignored by many. Yet it has hung on for over thirty years! Wouldn't this indicate something of value? Does the fact that most definitions of this figure contain over 250 words "turn you off"? If an easy way could be found to learn and teach "Teacup," would you like to have your dancers do this figure that is easy to learn, fun to do, and gives a real sense of accomplishment? Try this idea:

1. Man's Part (All men): Turn the girl coming to you with whichever arm she offers you. If she gives you a left, turn her left. If she gives you a right, turn her right. *Do not make the ladies change forearms!* When your partner comes back to you courtesy turn her and square the set.

2. Head ladies' part: Head ladies star right $\frac{3}{4}$, turn corner left; go directly to original opposite, turn right; left hand star in the center $1\frac{1}{4}$; turn original right hand man, right; go directly to partner for a courtesy turn.

3. Side ladies' part: Go directly to corner, turn by the right; into center, left hand star $1\frac{1}{4}$ to original opposite, turn by the right; go direct to original right hand man, turn left; into center right hand star $\frac{3}{4}$ to partner, courtesy turn.

How to teach it:

Have the side ladies go sit down, head ladies and all men remain in square. Tell the head ladies, "You will be going first to your corner, look at him. Next to your opposite, look at him. Then to the right hand man, who is on your left

just past your partner, look at him. Then back to your partner for a courtesy turn." At this point walk the head ladies through their part at least three times slowly. Dance it twice to a smooth hoedown slowed down to about 126bpm. This is for the head ladies only. Be sure to tell the men several times: Do not make the ladies change hands.

Have the head ladies sit down, side ladies join the square. Give the side ladies the instructions in the above paragraph, but tell them in addition that they are going by a different route. (Head ladies go Route 1, side ladies go Route 66.) Walk the side ladies through their part three times, dance to music twice.

Have the head ladies rejoin the set. Advise the ladies not to get frantic and that they have all the time in the world to do this movement. It is only required that they take one smooth step to each beat of the music. Remind the men not to make the girls change hands! Tell the ladies not to move until you say go. Cue the start as follows:

Head ladies center, side ladies right
Teacup chain — Go!

Stand back without saying a thing and wait for the big yell that will come at the end of 32 beats.

In conjunction with Grand Square, Teacup Chain makes a fine break for any 64-beat singing call. It goes particularly well with Grand Spin and the singing calls that use it.

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by Ed Fraidenburg



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Split Circulate Workshop

Heads square thru four, curlique

Split circulate, single hinge

Recycle (or flutter wheel)

Left allemande.....

Heads square thru four, curlique

Split circulate, single hinge

Girls trade, right and left thru

Left allemande.....

Heads square thru four, curlique

Split circulate, single hinge

Girls trade, swing thru, boys run

Tag the line right, wheel and deal

Left allemande.....

Heads square thru four, curlique

Split circulate, single hinge

Girls trade, swing thru, boys run

Tag the line right, wheel and deal

Star thru, California twirl, flutter wheel

Sweep a quarter, left allemande.....

Heads square thru four, ocean wave

Split circulate, swing thru, boys run

Pass thru, wheel and deal

Centers pass thru, left allemande.....

Heads square thru four, ocean wave

Split circulate, ocean wave, cast off $\frac{3}{4}$

Ends trade, boys run, star thru

Left allemande.....

Heads square thru four, ocean wave

Split circulate, cast off $\frac{3}{4}$, ends trade

Boys run, square thru four, trade by

Square thru $\frac{3}{4}$, trade by

Left allemande.....

Sides flutter wheel, heads half square thru

Spin chain thru, swing thru

Spin chain thru, turn thru

Left allemande.....

Heads square thru four, ocean wave

Split circulate, cast off $\frac{3}{4}$

Ends trade, boys run, square thru four

Trade by, ocean wave, split circulate

Swing thru, boys run, pass thru

Wheel and deal, square thru $\frac{3}{4}$

Left allemande.....

Heads square thru four, ocean wave

Split circulate, cast off $\frac{3}{4}$, ends trade

Boys run, square thru four, trade by

Ocean wave, split circulate, cast off $\frac{3}{4}$

Ends trade, boys run, square thru four

Trade by, left allemande.....

Heads pass thru round one to a line

Half square thru, trade by

Right and left thru, with a full turn

Centers square thru $\frac{3}{4}$

Others U-turn back, left to corner,

Pull by, turn thru, left allemande.....

Heads lead right and circle to a line

Dixie style to a wave, boys cross run

Girls trade, all cast off $\frac{3}{4}$

Boys fold, two ladies chain

Crosstrail thru, left allemande.....

Heads square thru four, curlique

Ocean wave, centers cross run

New centers trade, boys run, star thru

Trade by, pass thru, trade by

Left allemande.....

Heads square thru four, star thru

Dixie style ocean wave, boys cross run

Girls trade, star thru,

Dixie style ocean wave, boys cross run

Girls trade, change hands

Left allemande.....

Heads lead right and circle to a line

Spin the top, eight circulate

Spin chain thru, spin the top, boys run

Bend the line, pass thru, trade by

Left allemande.....

Heads lead right and circle to a line

Half square thru, trade by

Swing thru, eight circulate, star thru

Partner trade, pass thru, wheel and deal
 Centers turn thru, ocean wave
 Same sex trade, centers trade
 Girls trade, partner trade
 Wheel and deal, swing thru, turn thru
 Left allemande.....
 Head ladies chain, heads square thru
 Right and left thru, swing thru
 Boys run, tag the line right
 Boys cross run once and a half
 Girls trade and roll, left allemande.....
 Head ladies chain, heads lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off $\frac{3}{4}$, pass thru
 Wheel and deal, girls swing thru
 Turn thru, boys courtesy turn the girl
 Cross trail thru, left allemande.....
 Heads square thru four, swing thru
 Boys run, bend the line, pass thru
 Wheel and deal, double pass thru
 Centers in and cast off $\frac{3}{4}$, pass thru
 Wheel and deal, girls swing thru
 Turn thru, boys courtesy turn the girl
 Square thru four, trade by, pass thru
 Left allemande.....
 Four ladies chain, heads square thru
 Swing thru, boys run, bend the line
 Pass thru, wheel and deal
 Double pass thru, centers in, cast off $\frac{3}{4}$
 Pass thru, wheel and deal,
 Girls swing thru, turn thru
 Boys courtesy turn the girls
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal, all roll away
 Centers turn thru, split two
 Go around one, into the middle slide thru
 Left turn thru, swing thru, girls run
 Bend the line, box the gnat
 Right and left thru, cross trail thru
 Left allemande.....
 Heads square thru four, ocean wave
 Split circulate, cast off $\frac{3}{4}$
 Split circulate, right and left thru
 Ocean wave, split circulate
 Cast off $\frac{3}{4}$, split circulate
 Right and left thru, left allemande.....
 Heads lead right and circle to a line
 Pass thru, boys run, split circulate
 Boys run, reverse flutter wheel
 Left allemande.....

Heads square thru four, curlique
 Split circulate, boys run, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....
 All roll away, heads curlique
 Girls only zoom, boys turn thru
 Centers curlique, four boys run
 Sides curlique, boys only zoom
 Girls turn thru, centers curlique
 All cast off $\frac{3}{4}$, boys run, promenade
 Heads wheel around, crosstrail thru
 Left allemande.....

by Fred Bailey, Rush City, Minnesota:

Heads half sashay, star thru, do-sa-do
 Slide thru, spin the top, boys run
 Half tag, trade and roll, slide thru
 Square thru, trade by
 Left allemande.....
 Sides pass thru, U-turn back
 Heads reverse the flutter wheel
 Heads lead right, circle to a line
 Pass thru, half tag, trade and roll
 Left allemande.....
 Head gents, corner girl star thru
 The opposite two, circle up four
 Ladies break to a line
 Half tag, trade and roll, turn thru
 Left allemande.....
 Promenade, sides wheel around
 Heads only California swirl
 Half tag, trade and roll
 Reverse flutter wheel, pass thru
 Left allemande.....
 Head ladies chain, heads lead right
 Circle to a line, curlique, coordinate
 Half tag, trade and roll,
 *Pass thru, left allemande.....
 or *Slide thru, pass thru
 Wheel and deal, sides zoom out of there
 Heads flutter wheel, square thru $\frac{3}{4}$
 Left allemande.....
 Head ladies chain
 Head couples square thru,
 Step to a wave, half tag, trade and roll
 *Pass thru, left allemande.....
 or *Pass thru, partner trade
 Right and left thru
 Veer left (to a two-faced line)
 Couples circulate, wheel and deal
 Step to a wave, recycle,
 Right and left thru, pass thru

Continued on Page 45

by Bob Howell

easy level

Mona Cannell of Kettering, Ohio, sent this little gem
SICILIAN CIRCLE NO. 37
Circle Contra by Jerry Helt



FORMATION: One couple facing another, one facing clockwise and the other counterclockwise in a circle.
MUSIC: Any good 64-count hoedown.
 Jerry uses the band on the flip side of his contra record called "Dónnybrook Boy" as music for this dance.

INTRO:

- - - -	- - Circle left (in clusters of four)
- - - -	- - Circle right
- - - -	- - Ladies chain
- - - -	- - Chain back
- - - -	- - Right hand star
- - - -	- - Back by the left
- - - -	Promenade around each other
- - - -	(The two gents pass left shoulder to left
- - - -	shoulder and wheel once completely
- - - -	around, like a weathervane.)
- - - -	- - - -
- - - -	On to the next and circle left
- - - -	(After the weathervane, each couple
- - - -	promenades on to the next couple and
- - - -	the dance repeats.)

For our Bicentennial, here is an oldie. We recommend using the record "Martha Ellen" on Kalox K-1137, which flows so smoothly the dance can be done regally. Try it for exhibitions.

PORTLAND FANCY

FORMATION: Mescolanza (Fours facing fours). In column, with the lines nearest the caller having backs to the caller.

MUSIC: Folkkraft 1243.

INTRO:

- - - -	Join hands and circle eight
- - - -	- - full around
- - - -	- - Right and left thru
- - - -	- - Right and left back
- - - -	- - Ladies chain
- - - -	- - Chain them back
- - - -	All go forward and back
- - - -	- - Pass thru
- - - -	- - Circle up eight.





Here is one for a warm summer evening. The original dance came from "SIO Yearbook No. 1."

PHILLUPSPACE

First couple bow and swing

Walk down the middle and split the ring

Walk around just two, between the sides stand

(No. 1 man between couple 4, No. 1 lady between couple No. 2)

Third couple bow and swing

Down the middle and split the ring

Walk around just two and four in line you stand

(No. 3 man between lady 1 and 2; No. 3 lady between man 1 and 4.)

Go forward eight and back with you

Go forward again and pass thru

Turn alone and the inside two do a right and left thru

Forward eight and back like that

Go forward again and box the gnat

Inside four star by the right

Once and a half around to your original corner

Allemande left and don't step on her

A little dance for fours which is a variation of the "Horse and Buggy Schottische."

COTTON-EYED JOE

Fun Dance by Melton & Sue Luttrell

RECORD: Belco B-257B. (Also Windsor 4189B)

POSITION: Two couples joined together in a tandem, one couple behind the other.

Inside hands joined with partner, two men left hands joined and the two ladies right hands joined.

FOOTWORK: Same throughout, starting both M & W's Left;

INTRO: In tandem position, wait two measures (8 counts).

MEAS.

1-4 HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP;
HEEL, BRUSH, STEP/CLOSE, STEP; HEEL, BRUSH, STEP/CLOSE, STEP;
In tandem pos starting L tch L heel fwd, brush L toe slightly across in front of R foot, continue LOD and slightly diag L do a step/close, step (L/R, L,);
Continue LOD tch R heel fwd, brush R toe slightly across in front of L foot, continue LOD and slightly diag. R do a step/close, step (R/L, R);
Repeat measures 1 and 2;

5-8 FWD LOD STEP/CLOSE, STEP, STEP/CLOSE, STEP; STEP/CLOSE, STEP,
STEP/CLOSE, STEP; AROUND STEP/CLOSE, STEP, STEP/CLOSE, STEP;
STEP/CLOSE, STEP, STEP/CLOSE, STEP;
Continue LOD in tandem pos do two fwd two-steps L/R, L, R/L, R;
Repeat; Lead couple release hands with partner M turn L (W to R) in a circle do two two-steps L/R, L, R/L, R; (Do not release hands of tandem couple.)
Lead couple continues in circle two more two-steps to end behind the couple in tandem and join hands with partner to reform tandem and start over.

NOTE: While the lead couple circles away, trailing couple does four forward two-steps to become the new lead couple.

Dance goes through nine times, ends with STEP/CLOSE, STAMP, STAMP, STAMP;

THEN

&

NOW



1956



Spring, 1958



Fall, 1958



1957

Photos from the square dance scrapbook of Johnny and Janie Creel reflect the changing styles in the square dance activity during twenty of the past thirty years. Johnny is a popular caller and recording artist, and Janie the designer of their costumes. The Creels live in Metairie, Louisiana.



1961



1966



1967



1968

OF SPECIAL INTEREST TO THE
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& ADVANCED PROGRAM
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CHALLENGE CHALLENGER

by Jim Kassel

In the next few months we hope to have statements by qualified leaders on just what advanced dancing, experimental dancing, and beginning challenge, really are. Since advanced dancing is really on the up-swing in many places and at all major week ends and conventions lists of calls to be used in various halls and rooms seems imperative. In the printed program of the 14th International Square Dance Conventions were given as follows:

Advanced Dancing — directional dancing at normal speed, but at a level higher than club-level, using any or all figures from the 100 challenge basic list and including widely used experimental figures.

Challenge — For the experienced challenge dancer who is looking for a challenge dance. Anything goes.

The Japanese Hi-level week-end lists "Three Courses"; Intermediate (75 + 35); advanced (75 + 110); Easy Challenge (75 + 193) and they sent lists of all calls used at each level.

ADVANCED DANCING VS. EXPERIMENTAL DANCING

From Ed Foote comes the following to start the ball rolling: "We have heard of some cases where the term 'advanced' is being mis-used, so let's review what this term means.

"Advanced level means a level above open club-level dancing, using calls standard to this level. It does not mean the presentation of numerous new calls, most of which will never be heard again.

"Some callers in different parts of the country are giving once-a-month

workshops covering all the new calls presented for that month in one or more of the caller note services. This type of workshop should not be called 'advanced', because standard advanced material is not presented; rather it should be called 'experimental' or 'new call workshop' because the calls are indeed experimental and the vast majority will not be around a month later. Such a workshop can only be considered 'advanced' if basic advanced material is regularly used with the monthly new calls.

"Unfortunately, many people have tended to label any calls above the Plus-10 Mainstream List as 'experimental', and since advanced and challenge dancers regularly use many more than 85 calls, some people have mistakenly considered the terms 'advanced', 'challenge', and 'experimental' as all meaning the same thing. Of course this is not so, since advanced and challenge dancers have their own standardized lists of basic calls which are no more experimental to them than the Basic 75 are to the club-level dancers.

"It is important to keep this distinction between 'experimental' and 'advanced' in mind, because they really refer to two different types of dancing activity. A group can be advanced without being experimental and likewise can be experimental without being advanced."

ROCHESTER, NEW YORK

From Barb and Bob Vreeland of Rochester, New York comes the following:

"Our Rochester Dance-O-Rama Festival had its first Advanced Level Hall at our May Festival, and it was very successful!

"We hope that the advanced and challenge dancers in this area of the country will support these Advanced Level activities in the next few months so that this type of dancing will be able to continue to be offered: Kipman-Howell week-end, July 11-13 in Rochester; Cherry Ridge week in July;

Indian Brave Camp Labor Day week-end with Gulley, Foote and Williams; East meets West at Niagara Falls Treadway Inn with Kopman and Fisk, Oct. 17-19. If there are Advanced Dancing week-ends at any other camp grounds around the East we'd be happy to hear about them.

"Could the Advanced Level Callers start a National 'Advanced' Level Festival?"

LOUISVILLE, KENTUCKY

One of the fastest growing new areas in hi-level dancing is Louisville, Ky. There are currently five advanced level tape groups, each dancing once a week, with another group scheduled to start this fall. All except one of these groups have been formed since last December.

Last year one square in the area was working tapes, and after attending an advanced week-end in early 1974 the members decided to begin an organized tape program to improve their level. They were helped in this by Stan and Doris Day of Evansville, Indiana, who are well known nationally as challenge dance leaders. After attending the Evansville Hi-level week-end last fall, this square enthusiastically recruited another four squares to begin working tapes.

All of these groups have progressed steadily. In May they combined for the first Louisville Hi-Level Week-end with Ed Foote calling, and plans have been made for additional dances.

The cooperation of the five tape groups working together has resulted in progress being achieved quite rapidly, and is a credit to the leaders and members of each of these groups.

ENCORE, Continued

skilled craftsman: "He must use the tools of his trade to send the dancers home happy.... To give the majority their money's worth at every dance, a caller should scratch the work "level" (high, low, or intermediate).... and call to the *ability* of the majority of dancers."

From choreography, the new basic for the month: Trade.

KEEP 'EM DANCING, Continued

- Trade by, curlique, walk and dodge
- Cast off ¾ (or, bend the line)
- Slide thru, pass thru, trade by
- Right and left thru, eight chain one
- (Or pass thru) left allemande.....
- Heads square thru
- Star right with the sides
- Heads come center, left hand star
- Go once around, pass home
- Pick up the next (same sex)
- Star promenade, boys wheel around
- Pass thru, half tag, trade and roll
- Pass thru, trade by, curlique
- Head ladies run, left allemande.....
- Head ladies chain to the right
- Heads lead right, circle to a line
- Curlique, coordinate
- Half tag, trade and roll
- Left allemande.....
- Head couples right and left thru
- Same two flutter wheel, swing thru
- Spin the top, half tag, trade and roll
- Pass thru, left allemande.....

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CHOREOGRAPHY

MAINSTREAM BASICS

An in-depth look at today's basic Basics for teaching purposes — for the creation of really well-grounded square dancers of the future.

RUN FAMILY

Idea by Vern Smith, Dearborn, Mich.
(Early 1963)

EXPLANATION— An individual movement. Move forward (run) around an adjacent dancer, thus taking his/her position, ending facing in the opposite direction from starting position.

CENTERS RUN— The center dancers from four-in-line or ocean wave position will run around the adjacent end dancer to take his/her place while the inactives side-step toward the center of the line without turning around.

ENDS RUN— The end dancers from a four-in-line or ocean wave position will run around the adjacent center dancer

to take his/her place, while the inactives side-step toward the end of the line without turning around.

BOYS/GIRLS RUN— To the right or left as commanded, around the adjacent dancer.

HISTORY— Introduced in 1963, to be used out of ocean waves or allemande thars, the movement caught on quickly as a quick change maneuver to change lines into waves, waves into two-faced lines, etc. As experimentation progressed, it was used in a variety of ways. After a curlique or any couple formation, the boy or girl could be told to "run" around his/her partner to end in opposite facing or same-way facing direction. From lines of four facing in the same direction, the boys, girls, heads or sides could be told to "run right or left" thus forming ocean waves. From an Alamo style ring, boys could run right into couples facing out.

The next step was to create variations. The first thought was to "cross it," i.e. run plus a half sashay. Thus was born **CROSS RUN**. A center doing a cross run would take the far end position by crosstrailing with the other center and going to the new end posi-

tion. *Ends cross run* means that ends run to the center position and at the same time half sashay with the new center to end in the far center position.

The next step experimented with was called **RUN THE TOP**. A command for *ends run the top* meant that the ends did a normal run movement, hooked in the middle of the wave to turn each other three-quarters around, while the new ends moved up $\frac{1}{4}$ position to re-form an ocean wave or two-faced line at right angles from starting position. This was later called more directionally as "ends run, fan the top." The *centers run the top* was used as a counterpart. Also **CROSS-RUNS**.

STYLING POINT

The inactives must side-step apart or together as the command dictates without turning around. The "running" person doesn't know where to stop if the inactive keeps turning.

The *Run* movement should be taught at its most understandable application, i.e. from ocean waves:

EXAMPLES of CENTERS RUN:

Head couples do-sa-do to a wave
Centers run, bend the line
Turn thru to the corner
Left allemande.....

Head couples square thru four hands
Do-sa-do the outside two, full around
An ocean wave and balance
Centers run, bend the line
Left allemande.....

Head couples square thru four hands
Swing thru the outside two
Centers run, wheel and deal
To face those two, left allemande.....

All around the left-hand lady
Partner left, allemande thar,
Boys back up, centers run
Promenade as you are
Head couples wheel around and
Box the gnat, crosstrail thru
To the corner, left allemande.....

EXAMPLES of ENDS RUN:

Head couples do-sa-do to a wave
Ends run, cast off $\frac{3}{4}$ around
Square thru $\frac{3}{4}$ to the corner
Left allemande.....

Promenade, head couples wheel around
Ladies lead Dixie style to ocean wave
Ends run, cast off $\frac{3}{4}$ around to a line
Pass thru, wheel and deal,
Double pass thru, U-turn back, zoom
Centers box the gnat, change hands
Left allemande.....

A figure using *boys/girls run* can be combined into one:

All four ladies chain across
Heads only roll away
Circle up eight while you're this way
All four men go forward and back
Half square thru, do-sa-do the ladies
To an ocean wave, boys run right
California twirl, wheel across
Got a line, pass thru
Ladies run left to an ocean wave
Swing left $\frac{3}{4}$ around, new waves
Boys run, wheel and deal to face two
Do-sa-do, an ocean wave and balance
Ladies run, all turn back
Wheel across to the other side
Wheel and deal, slide thru
Left allemande.....

Once the dancers have assimilated the *run* idea, it becomes easier to work from other positions than an ocean wave. The waves can be formed from lines using the *run* idea:

Heads lead right and circle to a line
Pass thru, boys run right, swing thru
Centers run, wheel and deal to face two
Star thru and bend the line
Crosstrail thru to left allemande.....

Heads lead right and circle to a line
Pass thru, ladies run left, left swing thru
Centers run and bend the line, star thru
Centers swing thru and turn thru
Left allemande.....

A natural outgrowth from a normal *run* figure resolved into the **CROSS RUN**:

Head couples do-sa-do to a wave
Ends cross run, all step thru
California twirl, star thru
Centers swing thru and turn thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, ends cross run
New ends trade, all box the gnat
Crosstrail thru to the corner
Left allemande.....

The command for *centers cross run* means the center two people cross trail with each other to continue moving out to the ends of the line. Inactives slide step together without turning in the usual manner.

Head couples do-sa-do to a wave
Centers cross run, all step thru
California twirl, spin the top
Turn thru to the corner,
Left allemande.....

Heads lead right and circle to a line
Pass thru, centers cross run
New centers run, lines pass thru
Centers cross run, new centers run to
Left allemande.....

By combining the *run* movement with today's trades and circulates, many so-called "new basics" have been created. In effect, these ideas are just combination movements of these various basics put together in different ways, and given names.



SCAMPER

by Jack Lasry, Miami, Florida
Starts from a $\frac{3}{4}$ Tag the line set-up, i.e. an ocean wave between and parallel to couples facing out from center of set
On call to scamper, the ocean wave will single hinge and box circulate one position. Those facing out will peel off and walk forward to meet the opposite for a hinge. The movement ends in a single file column position. A four-count movement.

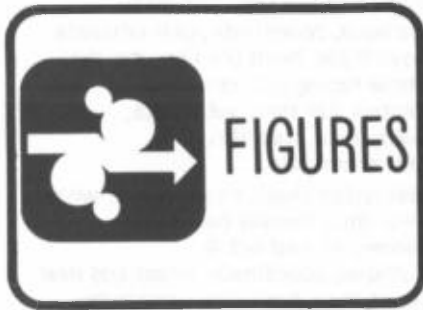
AUTHOR'S EXAMPLES:

Heads lead right circle to a line
Square thru, centers do-sa-do
To an ocean wave, SCAMPER
Boys run, centers pass thru, star thru
Pass thru, wheel and deal
Centers square thru $\frac{3}{4}$ to
Left allemande.....

Heads lead right, circle to a line
Pass thru, tag the line $\frac{3}{4}$
SCAMPER, girls run, swing thru
Right and left thru, left allemande.....
by Jay King, Lexington, Massachusetts
Heads lead right circle to a line
Pass thru, wheel and deal
Centers swing thru, outsiders U-turn back
SCAMPER, partners tag
Wheel and deal, boys swing thru
Girls U-turn back, SCAMPER
Partners tag, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Slide thru, eight chain three
Left allemande.....
Heads pass the ocean, scoot back
SCAMPER, all eight circulate, peel off
Tag the line $\frac{3}{4}$, SCAMPER
All eight circulate and quarter in
Star thru, outsiders zoom
Left allemande.....

by Will Orlich, Bradenton, Florida
Head couples spin the top, sides trade
SCAMPER, boys lead and peel off
Tag the line $\frac{3}{4}$, SCAMPER
All eight circulate, boys run
Centers swing thru, outsiders trade
SCAMPER, boys run, star thru
Lines pass thru, wheel and deal
Center four pass thru
Left allemande.....

All four couples half sashay
Head couples swing thru
Sides divide and star thru, SCAMPER
Peel off, couples circulate
Couples hinge and trade
Four girls swing thru, boys trade
SCAMPER, all eight circulate
Boys run, first couple right
Next one left, pass thru, partner tag
Left allemande.....
Side couples half sashay
Heads square thru four hands,
Centers in and cast $\frac{3}{4}$ around
Center four swing thru, ends bend
Star thru, SCAMPER,
Transfer the column, centers run
Tag the line $\frac{3}{4}$, swing thru the wave
SCAMPER, coordinate
Bend the line and roll, boys turn back
Left allemande.....



FIGURES

HINGES FROM WAVES

by Jack Lasry, Miami, Florida

Heads square thru four hands
Do-sa-do to a wave, hinge, girls run
Box the gnat, slide thru
Left allemande.....

Heads square thru four hands
Do-sa-do to a wave, hinge
Box circulate, boys run
Right and left thru, flutter wheel
Slide thru, left allemande.....

Heads square thru four hands
Swing thru, hinge, boys run
Right and left thru, flutter wheel
Slide thru, left allemande.....

Heads square thru three quarters
Swing thru, hinge, box circulate
Walk and dodge, California twirl
Right and left thru, flutter wheel
Star thru, dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Swing thru, hinge, all eight circulate
Hinge, boys trade, box the gnat
Half square thru, trade by
Left allemande.....

Heads lead right circle to a line
Slide thru, swing thru, spin the top
Hinge, all eight circulate, boys run
Left allemande.....

Heads square thru four hands
Swing thru, boys trade, spin the top
Hinge, all eight circulate, boys run
Do-sa-do to a wave, hinge, box circulate
Boys run, crosstrail, left allemande.....

by Jim Congleton, Sheffield, Alabama

Four ladies chain, heads square thru four
Spin chain thru, boys run, bend the line
Curlique, transfer the column
Swing thru, spin chain thru

Centers trade, ends circulate double
Spin chain thru, centers trade
Ends circulate double, boys run
Star thru, square thru three-quarters
Left allemande.....

by Jack Lasry, Bradenton, Florida
HALF TAG, TRADE AND ROLL

Heads lead right circle to a line
Pass thru, half tag, trade and roll
Swing thru, boys run
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, half tag, trade and roll
Curlique, girls trade, swing thru
Boys run, wheel and deal, pass thru
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal, d
Double pass thru, peel off, pass thru
Half tag, trade and roll, curlique
Girls circulate, boys trade, boys run
Bend the line, star thru, dive thru
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four hands
Do-sa-do to a wave, girls run
Half tag, trade and roll, curlique
Cast off $\frac{3}{4}$, boys trade, boys run
Bend the line, star thru, dive thru
Square thru $\frac{3}{4}$, left allemande.....

TRANSFER THE COLUMN

Heads lead right circle to a line
Pass thru, wheel and deal
Outsides squeeze in to a line
Curlique, transfer the column
Boys run, slide thru, swing thru
Turn thru, left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, peel off,
Bend the line, curlique
Transfer the column, boys run
Slide thru, swing thru, girls circulate
Boys trade, boys run
Half tag, trade and roll
Pass to the center, pass thru
Left allemande.....

Heads lead right circle to a line
Curlique, transfer the column
Split circulate, boys trade, turn thru
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line in
Curlique, transfer the column
Split circulate, swing thru
Box the gnat, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Curlique, transfer the column
Hinge, centers trade, walk and dodge
Partner trade, left allemande.....

Heads lead right circle to a line
Curlique, eight circulate, face in
Curlique, transfer the column
Centers trade, hinge, girls trade
Girls run, tag the line right
Wheel and deal, dive thru
Square thru $\frac{3}{4}$, left allemande.....

by Bill Peters, San Jose, California

Heads square thru, swing thru
Boys run, half tag, trade and roll
Star thru, curlique,
Transfer the column, swing thru
Boys run, pass the ocean, swing thru
Boys run, half tag, trade and roll
Left allemande.....

Heads pass thru, separate
Go around one, line up four
Curlique, transfer the column
Boys run, swing thru, boys run
Half tag, trade and roll, square thru
Trade by, left allemande.....

Heads square thru, curlique
To ocean wave, swing thru
Centers trade, centers run
Half tag, trade and roll, swing thru
Girls run, curlique, transfer the column
Swing thru, scoot back, boys run
Right and left thru, slide thru
Left allemande.....

Heads square thru $\frac{3}{4}$, separate
Go round one, squeeze in, line up four
Curlique, transfer the column,
Scoot back, centers run
Half tag, trade and roll, spin the top
Four girls swing thru, boys trade
In your own foursome, swing thru
Curlique, transfer the column
Boys run, crosstrail, left allemande.....

**by Garth Calvert, Toronto & District
S/D Association Notes**

COORDINATE

Heads lead right circle to a line

Right and left thru, roll away
Curlique, coordinate, girls circulate
Boys trade, bend the line, star thru
Those facing out, cloverleaf
Centers star thru, substitute,
Swing thru, turn thru
Left allemande.....

Side ladies chain, heads flutter wheel
Slide thru, double pass thru
Centers in, cast off $\frac{3}{4}$
Culrique, coordinate, wheel and deal
Swing thru, boys run, partner tag
Left allemande.....

RECIPROCATE

Heads slide thru, reciprocate
Boys run, reverse flutter
Right and left thru, eight chain three
Left allemande.....

Heads slide thru, reciprocate
Coordinate, wheel and deal
Star thru, wheel and deal, reciprocate
Girls turn around, left allemande.....

Heads square thru four hands
Swing thru, boys run, tag the line
Cloverleaf, reciprocate, coordinate
Bend the line, curlique, boys run
Centers in, cast off $\frac{3}{4}$, star thru
Centers pass thru, star thru, pass thru
Wheel and deal, substitute,
Square thru three hands
Left allemande.....

Heads square thru four hands
Swing thru, boys run, tag the line
Cloverleaf, girls zoom, reciprocate
Boys partner tag, cloverleaf
Girls walk and dodge, swing thru
Centers trade, boys run, star thru
Dive thru, pass thru, left allemande.....

OLD GOODIES

**by Mick Sheehan, Fountain Valley, MI
S/D Callers Assoc. So. Cal. Notes.**

Heads right and left thru, pass thru
U-turn back, circle up eight
Four men go up and back, spin the top
Pass thru, left allemande.....

Side ladies chain
Heads right and left thru, pass thru
U-turn back, circle eight
Four girls up and back, spin the top
Swing thru, turn thru
Left allemande.....

One and two right and left thru

Head ladies chain, rollaway
 No. 1 cross the floor, split No. 3
 Around one to a line of four
 Sides swing thru, spin the top
 Pass thru, left allemande.....

Two and three right and left thru
 Side ladies chain, rollaway
 No. 2 split No. 4 around one to a line
 Heads right and left thru
 Same ladies chain, spin the top
 Turn thru, left allemande.....

Heads crosstrail thru, separate
 Around two and circle eight
 Girls go up and back, spin the top
 Pass thru, right and left thru
 Dive thru, pass thru, left allemande.....

Heads square thru, star thru
 Spin the top, tag the line right
 Couples circulate, wheel and deal
 Star thru, spin the top,
 Tag the line right, couples circulate
 Wheel and deal, left allemande.....

Promenade and don't slow down.
 Side men put lady in the lead
 Go single file, heads wheel to middle
 Spin the top (sides keep going)
 Same men run right, wheel and deal
 Pass thru, left allemande.....

**by Don Varner, Santa Barbara, CA
 from S/D Assoc. So. Cal. Notes**
 Heads square thru four hands
 Square thru, boys run, swing thru
 Cast off $\frac{3}{4}$, centers trade, boys run
 Wheel and deal, pass thru
 Left allemande.....

Heads square thru four hands,
 Flutter wheel, curlique
 Split circulate, swing thru
 Split circulate, boys run, boys trade
 Bend the line, right and left thru,
 Full turn, left allemande.....

Heads square thru four hands
 Swing thru, cast off $\frac{3}{4}$
 Split circulate, cast off $\frac{3}{4}$
 Split circulate, cast off $\frac{3}{4}$
 Swing thru, boys run, slide thru
 Left allemande.....

Heads square thru four hands
 Spin chain thru, cast off $\frac{3}{4}$
 Swing thru, split circulate
 Boys run, couples circulate
 Wheel and deal, eight chain five

Left allemande.....

Heads square thru four hands
 Swing thru, boys trade, cast off $\frac{3}{4}$
 Swing thru, cast off $\frac{3}{4}$, box circulate
 Change hands, left allemande.....

Heads square thru four hands
 Star thru, flutter wheel, boys walk
 Girls dodge, swing thru, walk and dodge
 Tag the line left, wheel and deal
 Dive thru, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four hands
 Square thru, tag the line, zig-zag
 Swing thru, cast off $\frac{3}{4}$, centers trade
 Boys run, pass thru, wheel and deal
 Substitute, pass thru, left allemande.....

by Jack Lasry, Miami, Florida
SINGLE CIRCLE TO OCEAN WAVE
 The facing single dancers join both
 hands and circle half and veer left.

Heads square thru four hands
 Single circle to a wave, boys run
 Bend the line, square thru $\frac{3}{4}$
 Left allemande.....

Heads square thru four hands
 Single circle to a wave, boys trade
 Boys run, wheel and deal
 Left allemande.....

Heads square thru four hands
 Single circle to a wave, girls circulate
 Boys trade, boys run, wheel and deal
 Pass thru, left allemande.....

Heads square thru four hands
 Swing thru, boys run, tag the line right
 Wheel and deal, single circle to a wave
 Girls trade, swing thru, boys run
 Bend the line, slide thru
 Left allemande.....

Heads lead right circle to a line
 Do-sa-do to an eight-hand wave
 Grand swing thru, balance back
 Center four, square thru four
 Ends pass thru and U-turn back,
 Star thru, all swing thru, boys trade
 Box the gnat, change hands
 Left allemande.....

Heads lead right circle to a line
 Pass thru, wheel and deal
 Outsides squeeze in to a line
 Star thru, centers pass thru
 Do-sa-do, eight circulate
 Swing thru, boys run, bend the line

Right and left thru, half square thru
Trade by, star thru, crosstrail
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Outsides in to a line, star thru
Centers pass thru, do-sa-do to a wave
Spin chain thru, girls circulate double
Boys run, wheel and deal, dive thru
Square thru $\frac{3}{4}$, left allemande.....

by Trent Keith, Memphis, Tennessee
Heads square thru, swing thru
Swing thru, girls run, tag the line
Men U-turn back, curlique
Change hands, left allemande.....

by Bill Peters (from Choreo Breakdown)

Heads lead to the right, circle to a line
Pass thru, wheel and deal
Centers star thru, right and left thru
Same ladies chain $\frac{3}{4}$ round
Head men turn 'em arm around
Lonesome gents pass thru, turn left
Go round two, squeeze in and line up 4
Pass thru, wheel and deal
Centers star thru, right and left thru
Same ladies chain $\frac{3}{4}$ round
Head men turn 'em arm around
Lonesome gents pass thru
Turn to the left, go round two
Squeeze right in and
Left allemande.....

Head ladies chain across
Same ladies chain $\frac{3}{4}$ round
Side men turn em, line of three
Forward six and back with you
Ends only star thru
Same two right and left thru
Star thru again and substitute
New center ladies chain $\frac{3}{4}$ round
Head men turn em arm around
Left allemande.....

Side ladies chain $\frac{3}{4}$ round
Head men turn 'em and rollaway
Lines of three go forward and back
Girls trade, four men star right
Go once around, girls trade again
Left allemande.....

Four ladies chain, join eight hands
Circle left, head men take partner
And corner up to the middle and back
Pass thru, girls trade, boys turn back
Join eight hands and circle left

Side men take partner and corner
Up to the middle and back, pass thru
Girls trade, boys turn back
Left allemande.....

Head two ladies chain
Same girls lead right and circle three
Ladies break and line up three
Lonesome boys turn thru
Turn to the right, go round three
Lines of four go up and back
Pass thru, wheel and deal
Centers star thru, right and left thru
Same ladies chain $\frac{3}{4}$ around
Head men turn em, lines of three
Pass thru, boys run right
Girls trade, left allemande.....

**by Bill Murray, Oshawa, Ontario
from Toronto & Dist. S/D Assoc.**

Heads lead right and circle to a line
Curlique, coordinate and spread
Couples circulate, bend the line
Star thru, trade by, square thru $\frac{3}{4}$
Trade by, left allemande.....
Sides lead right and circle to a line
Pass thru and U-turn back
Curlique, coordinate and spread
Couples circulate, bend the line
Slide thru, left allemande.....
Heads lead right and circle to a line
Curlique, coordinate and spread
Bend the line, curlique, coordinate
And spread, couples circulate
Bend the line, slide thru
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru, slide thru
Curlique, coordinate and spread
Couples circulate, tag the line right
Wheel and deal, slide thru, pass thru
Wheel and deal, double pass thru
Peel off, star thru, first go left
Second go right, slide thru, swing thru
Turn thru, left allemande.....

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A GRAND SQUARE dancer

MILLIE — OUR QUEEN FOR A DECADE!

by Sidney Kirchner
Omaha, Nebraska



Mildred Aldridge may be a grandmother and a great-grandmother and recently retired from her job, but she's certainly "young at heart." She was honored (and surprised) at the Dandy Dancers Square Dance Club graduation in Belleville, Illinois, recently when she was presented with a square dance trophy and a corsage. Millie was introduced to square dancing in 1956. She was a charter member of Dandy Dancers, formed ten years ago, and she designed the club badge. She has been a loyal member, always in the background ready to help out where needed, serving as club hostess, setting up the refreshment table, and greeting dancers with her friendly smile. Millie has been a faithful "Angel," one who always helps out new dancers while still in class. She supports all club functions and attends many other area dancers. Millie is the epitome of a square dancer in her dress and attitude, with hand always extended. The Dandy Dancers salute a beautiful lady, and put her in the foreground.

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EXPERIMENTAL BASIC

PULSE POLL



As we said in last month's column, we are starting a new format with this issue, to include three columns and three types of movements. The first two columns are fixed by Callerlab (the list of 68 and the quarterly experimental selections), but the third column contains our report of what the workshop and Note Service pollsters across the nation are saying is being workshopped currently, for groups that dance ABOVE the mainstream level. An even dozen of these ought to provide enough challenge for most anyone, and they are still listed in priority order from top to bottom.

MAINSTREAM

See list, p. 30, last month, or buy "Mainstream '75" book for \$4 from this magazine.

CALLERLAB-APPROVED EXPERIMENTALS

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2. Right on
3. Ferris wheel
4. Motivate
5. Chain reaction
6. Star chain circulate
7. Cloverflo
8. Grand Parade
9. Spin chain the gears
10. Cast a shadow
11. Walk the plank
12. Peel the toptivate



DIRECTORY OF CALLERLAB MEMBERS

(Additions)

Last month we listed those Callerlab members who attended the Chicago Convention 1975. There are additional members from 1974, who did not attend the 1975 Convention but are "paid-up, card-carrying" members. Here are their names and addresses:

Sonny Bess	646 Adams Ave., Huntington, WV 25701
Mal "Yikes" Cameron	Box 97A Rte 1, Deerfield, NH 03027
Wally Cook	9 Oban St., Hawksburn 3142, Melbourne, Australia
Chuck Goodman	Box 11, St. Rose, LA 70087
Bill Litchman	1620 Los Alamos SW, Albuquerque, NM 97106
Jocko Manning	13012 Ivy Drive, Beltsville, MD 20705
Barry Medford	PO Box 404, Stafford, TX 77477
Ken Oburn	1106 Audrey Av., Campbell, CA 95008
Ray Orme	9738 Etiwanda, Northridge, CA 91324
Larry Parrella	2901 Armco Dr., Middletown, OH 45042
Ed Rutty	3 Proud St., Portland, CT 06480
Art Shepherd	181 Shortland St. (Box 15045, Aranui) Christchurch, New Zealand
Skip Smith	18 Riverlin Parkway, Millbury, MA 01527
Bill Stapp	2321 Scott No. 10, San Francisco, CA 94115
Bob Van Antwerp	Buena Villa 171, 6741 W. Lincoln St., Buena Pk., CA 90620
Tom Vititow	71 N. Catherine St., Plattsburgh, NY 12901

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Sketchpad Commentary



Ever since Colonial days two unique ingredients have made square dancing a distinctive dance form. One is a kind of **STYLE** that is both gentle and gentile, both expressive and impressive, both rhyming and rhythmic.

The other is a special **SOCIAL INTERACTION** that demands cooperation, friendly attitudes, team spirit; and produces group harmony to compliment the harmony of the music and the action.

Since this issue pays tribute to the ladies, let's put credit where credit is due. We suspect, over the years, our charming, gentle **PARTNERS** have been largely responsible for maintaining that beautiful balance described above.

Please join me in a grateful cheer, fellows:

"ATTABOY, GIRLS!"

*ladies'
choice*



Remember When ?



This 1961 shot of Terry and Bob Keck as presidents of the Northern N.J. S/D Association shows the ankle length skirt with slim petticoat of that year.



Helen Pate of South Carolina models the many-yarded braid-filled squaw dresses that weighed eight or nine pounds, worn during the fifties.



Remember pantaloons? Here in 1955, are Cliff and Flo Wick of Birmingham, Alabama, showing off Flo's knee-length underpinnings.



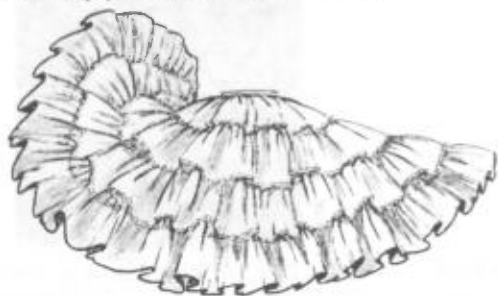
Peg and Doc Tirrell, editors of New Jersey's "Grand Square," model the 1964 styles in this photo. Dot says many dancers still wear this style dress, minus the bottom ruffle, or with it shortened.

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forth in the position of Recording Secretary.

The Parkers have pointed out that there is an added significance to this Silver Anniversary Convention — it has been officially designated as one of the National Bicentennial events. This will afford all square dancers the opportunity to actively participate in the celebration of our Nation's 200th Anniversary Celebration. The 25th National will allow square dancers to demonstrate not only their patriotic interest in our Country, but to achieve recognition for square dancing as an integral part of our National heritage.

Activities for the 25th National will officially begin with the Wednesday evening Trail End Dance. This dance will be held at the site of the First National in Riverside, California, with callers who participated in the 1952 Convention doing the honors.

Once the Convention begins there will be dancing to suit everyone's taste.

There will be a special youth hall — with clinics, workshops, and all levels of square and round dancing scheduled.

The small fry have not been overlooked either. A "Little Red School House" (child care center) will be set up at the Convention Center to keep the youngsters ages four through nine entertained while mom and dad dance, for a nominal extra charge.

Some new and unique features are planned for this Silver Anniversary Convention. One feature will be a bilingual information center set up to assist our guests from other countries.

The grand finale of the Anaheim Convention will be an after-party at world famous Disneyland, just across the street from the Convention Center.

Tours to places such as Disneyland, Universal Studios, Sea World and Tijuana, Mexico will be available before, during and after the Convention.

Several types of housing will be made available for out-of-town dancers. Outstanding hotels with more than 6,000 rooms can be found within walking distance of the Anaheim Convention Center. For those who drive recreational vehicles — there will be space for over 3,000 units available at the Orange County Fairgrounds. A different type of housing will also be available this year. Local colleges will provide dorm space at a nominal fee for those desiring it.

The sponsoring organization for the 25th National, the California Square Dance Council, together with all dancers within California, extend an invitation to square and round dancers everywhere to join them in Anaheim on June 24, 25, 26, 1976. As these dates approach how wonderful it would be to hear a resounding chorus by dancers from all four corners of the globe singing "California here we come, right back where it started from".

In order to be a part of this joyous chorus, everyone is encouraged to follow in the Anderson's example and register now for the Silver Anniversary National Square Dance Convention.



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- 2004— I Gave Up Good Morning Darlings, Caller: Nate Bliss*
- 2003— Honey, Caller: Dave Taylor*
- 2002— I'm Sorry If My Love Got In Your Way, Caller: Marshall Flippo*

DANCE RANCH RELEASES

- 629— Have A Good Day And Pass It On, Caller: Frank Lane*
- 628— Walk Right Back, Caller: Barry Medford*
- 627— On A Highway Headed South, Caller: Ron Schneider*

BOGAN RELEASES

- 1272— Sunshine, Caller: Wade Driver*
- 1271— Never Coming Back Again, Caller: Andy Petrere*
- 1270— I've Got My Baby On My Mind, Caller: Lem Smith*
- 1269— It Ain't Nothing But Love, Caller: Wade Driver*
- 1268— Railroad Bum, Caller: Jerry Thole*
- 1267— Winding Mississippi, Caller: Lem Gravelle*

LORE RELEASES

- 1149— Please Don't Talk About Me When I'm Gone, Johnny Creel*
- 1148— Call Me Baby, Caller: Johnny Creel*
- 1147— That Song Is Driving Me Crazy, Caller: Stan Ruebell*

SWINGING SQUARE RELEASES

- 2370— First Time Thing, Caller: Rocky Strickland*
- 2369— Old Man From The Mountain, Caller: Wayne Mahan*
- 2368— Bicycle Morning, Caller: Gary Mahnken*

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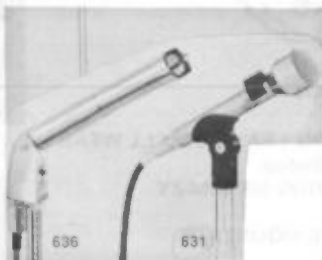
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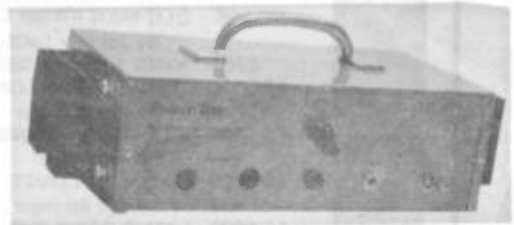
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RECORDS

SINGING CALLS

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HONEY— Blue Star 2003

Caller: Dave Taylor

Familiar song, relaxing arrangement. Dancers should really like this one. FIGURE: Ladies chain three-quarters, heads lead right, circle four, right and left thru, slide thru, spin chain thru, girls circulate, girls turn back, promenade.

SQUARE DANCE MAN— Bob Cat 102

Caller: Larry Letson

Second release on this new label. Nice change of pace and great instrumentation. Key change in middle break. FIGURE: Heads promenade half, down the middle and curlique, boys run, swing thru, boys run right, bend the

line, right and left thru, swing thru, star thru, trade by, swing corner and promenade.

CONFESSIN'— Kalox 1174

Caller: Vaughn Parrish

Smooth, unique, "soft shoe" accompaniment should make this both a caller and a dancer favorite for a long time. Usual smooth Parrish choreography. FIGURE: Chain across and sides promenade $\frac{3}{4}$, heads flutter wheel double, pass thru, first left, next right, right and left thru, cross trail, first corner, swing, left allemande, promenade.

IT AIN'T NOTHING BUT LOVE—

Bogan 1269; Caller: Wade Driver

A bit of a "rock" beat. Melody a little hard to follow. Nice duet delivery on vocal side. FIGURE: Heads square thru four, corner right and left thru, swing thru, recycle, box the gnat, right and left thru, dive thru, square thru $\frac{3}{4}$, swing corner, promenade.

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- MS 166 OLD MAN FROM THE MOUNTAIN
by Johnny LeClair

LIGHTNING S RELEASES:

- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE
by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG
by Jack Cloe
- LS 5028 I WISH I'D LOVED YOU BETTER
by Art Springer
- LS 5027 BRING BACK THE OLD WALTZES
by Dewayne Bridges

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Dewayne Bridges



Jim Lee



Johnny LeClair



Art Springer

NO BLUES IS GOOD NEWS— FTC 32008; Caller: Ed Fraidenburg

Good music with a great fiddle lead in the second figure. Melody is reminiscent of "If You Got The Money." FIGURE: Heads square thru four, do-sa-do, make a wave, ladies trade, swing thru, boys run, bend the line, right and left thru, flutter wheel, sweep a quarter, swing corner, promenade.

SOMETIME THING— Wild West 1-25 Caller: Larry Jack

Unusual and pleasant "vocal humming" accompaniment on the instrumental side. FIGURE: Heads rollaway, star thru, circle four to a line, pass thru, wheel and deal, centers star, pass thru, cloverleaf, new centers star thru, cross trail thru, swing corner, promenade.

SHE LOVES ME ALL THE WAY— Red Boot 184; Caller: Allen Tipton

Good music with a figure most dancers can handle. FIGURE: Heads square thru four, meet sides for a right-hand star, heads star left in the middle one

time, same two do-sa-do, curlique, scoot back, swing corner, promenade.

TONIGHT SOMEONE IS FALLING IN LOVE— Lightning S 5023

Caller: Art Springer

Very nice arrangement. Two figures printed, one standard and one using right-hand star, chain, circulate, which is on the vocal side. FIGURE: Heads square thru four, do-sa-do, right-hand star, chain, circulate, wheel and deal, curlique, scoot back, swing corner, promenade. (OR) Heads square thru four, swing corner, boys run right, wheel and deal, curlique, scoot back, boys fold, girls turn thru, swing corner, promenade.

LONG DISTANCE KISSES— Thunderbird 120; Caller: Bill Volner

Best of the Thunderbirds this month. FIGURE: Heads curlique, boys run right, do-sa-do to a wave, recycle, curlique, walk and dodge, partner trade, square thru $\frac{3}{4}$, swing corner, promenade.



John Hendron



Ken Anderson



Stan Burdick



Elmer Sheffield



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Al Brundage



Bob Vinyard



Allen Tipton

- RB 181 BRING BACK YOUR LOVE
by Ralph Silvius
- RB 182 I CAN'T HELP IT IF I'M STILL
IN LOVE WITH YOU
by Al Brundage
- RB 183 PROGRESSIVE KANSAS CITY
by Stan Burdick
- RB 184 SHE LOVES ME ALL THE WAY
by Allen Tipton
- RB 185 ALL AMERICAN GIRL
by Bob Vinyard
- RB 186 MEMORY MAKER
by John Hendron
- RB 187 ROCK AND ROLL I GAVE YOU
THE BEST by Elmer Sheffield, Jr.
- JK 601 GRANDMA'S FEATHER BED
by Red Bates

HAVE A GOOD DAY AND PASS IT ON—Dance Ranch 629; Frank Lane
Nice music with vocal done in the "Lane" style. **FIGURE:** Heads lead right and circle to a line, curlique, coordinate, couples circulate, bend the line, right and left thru, slide thru, swing corner, left allemande, promenade.

NOTHING CAN STOP MY LOVING YOU—Windsor 5060; Al Stevens
Nice dancing beat, different start to the figure. **FIGURE:** Head ladies turn

thru, go back to partner, star thru, heads promenade outside half way, into the middle do-sa-do, pass thru, partner trade, square thru four, sides clap hands, swing corner, left allemande, promenade.

SNEAKY SNAKE—Thunderbird 121
Caller: Bill Volner
Novelty lyrics may make this a short term hit. **FIGURE:** Four ladies chain, heads star thru, California twirl, right and left thru, do-sa-do to an ocean wave, boys trade, girls trade, boys run, promenade.

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ROCK AND ROLL I GAVE YOU THE BEST— Red Boot 187; Elmer Sheffield
FIGURE: Heads promenade half, star thru, everybody double pass thru, cloverleaf, centers right and left thru, turn the girl and square thru $\frac{3}{4}$, allemande left and walk by one, swing next girl, promenade.

I KNOW— Thunderbird 119
Caller: Bill Volner

FIGURE: Heads promenade half, do-sa-do, star thru, pass thru, star thru, do-sa-do to a wave, recycle, sweep a quar-

ter, swing promenade.

I GAVE UP GOOD MORNING DARLING— Blue Star 2004; Nate Bliss
FIGURE: Heads promenade $\frac{3}{4}$, sides curlique, walk and dodge, separate go round one, in the middle curlique, circulate two times, left allemande, walk by one, swing, promenade.

RAILROAD BUM— Bogan 1268
Caller: Jerry Thole

FIGURE: Heads promenade half, down the middle right and left thru, square thru four, corner girl curlique, scoot

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FIGURE: Heads promenade half, sides square thru four hands, swing thru, boys run, couples circulate, wheel and deal, dive thru, square thru $\frac{3}{4}$, swing corner, allemande left, promenade.

A COUNTRY SONG IS A COUNTRY SONG— Lightning S 5029; Jack Cloe

FIGURE: Heads flutter wheel, curlique, walk and dodge, right and left thru, square thru four, tag the line, lead pair turn around, swing corner, promenade.

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Continued on Page 77

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MAINE— S/D Week at Pinehirst Camp Grounds, Old Orchard; July 4 - 10. Write: Dick Leger, 16 Sandra Dr., Bristol, RI 02809.

ALBERTA— Calgary's Centennial 9th Ann. Calgary Stampede, July 4-12; US and Canadian callers. Write Don Conroy, 3540 Beaver Rd. NW, Calgary, Alta. T2L 1X1.

CALIFORNIA— Grand Square Dance Camp, July 7-13, in the Santa Cruz Mountains. Write PO Box 178, Belmont, CA 94002.

PENNSYLVANIA— Luxury Mini-vacation, Bedford Springs Hotel, Bedford; July 8-10; Howie Shirley & Ozzie Ostlund. Write Gloria Shirley, 10311 Dunfries Rd., Vienna, VA 22180.

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VIRGINIA— Moonlight Squares, July 17; William Fleming HS, Roanoke; Ken Bower.

ONTARIO— 6th Ann. S/D Festival, Thunder Bay; July 17-19; Johnny Davidson. Write Don & Lavina Timms, 210-955 Hudson Ave., Thunder Bay, ONT P7A 6J6.

OREGON— State Summer Festival, Bend; July 17-19; Gary Shoemaker, Betty & Harmon Jorritsma. Write Bob Rodin, 254 Rae Rd., Bend, OR 97701.

ENGLAND— Summer Jamboree, Alexandra Palace, London; July 18-20. Write Mrs. J.K. Clift, 68 Denbigh Dr., Hayes, Middlesex UB3 1QF, England.

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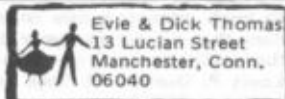
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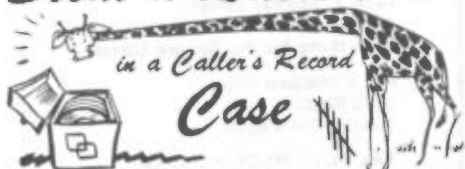
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Joe Casey of Dover, New Hampshire, is a well-known caller/leader in the New England area. He is chairman of the New England Square and Round Dance Cooperation Committee, which schedules and assists in planning that area's convention of 8000 dancers, the second largest in the country. Joe has been active in the New England Council of Callers Associations, and points out that he and his wife, Phyllis, have attended and participated in all of the New England Conventions.

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OFFICERS ELECTED

New officers for the Cleveland Area Callers Association are Bob MacGoo-gan, president; Bob Howell, vice-president; Chet Jazak, treasurer; and Daniel Jimdra, secretary.

In May the following officers of the Greater Indianapolis Square Dance Callers Association were seated: Tom Brandman, president; Roger Griffin, first vice-president; Jack Hays, second vice-president; Roland Hill, treasurer; and Mary Ann Davis, secretary.

SILVER ANNIVERSARY

The Ottawa Promenaders celebrated their 25th anniversary in April with

130 couples enjoying an evening of dancing. Many former members and interested persons came to reminisce and watch. Former callers present were Emery Wilson, Kansas City, and Sal Fanara, Independence, Mo. Ken Oppenlander of Manhattan was guest caller and Bill Abbott, former instructor for the club, was emcee. Charter members, George and Anne Antone, and Richard and Dorothy Hewitt, were awarded special badges. Mayor Ben Park proclaimed that week square dance week for Ottawa. Regular club caller, Jim Booton, was unable to be present.

Through the efforts of many people, the silver anniversary of our club will be remembered by many for a long time.

*Bill & Jerry Abbott
Ottawa, Kansas*

SILVER SPURS

Spokane's Silver Spurs will be making a second trip to Europe this summer. A chartered bus will carry them on tour to Scotland, England, France, Switzerland, Austria, Germany and Hungary during a five-week period.

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*Rollin Moseley
Scottsboro, Alabama*



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BORDELLO — Pye-7N-45356

Choreography by Jim & Nancy Utley

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NEVER COMING BACK— Warner Bros.8046
Choreography by Buzz & Dianne Periera
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MERRY-GO-ROUND OF LOVE— RCA PB 10225; Choreo by Bob & Dee Voshell
Country music with a Hank Snow vocal; interesting easy-intermediate two step.


STROLL ROCK — RCA PP 10063
Choreo by Charles & Dorothy DeMaine
Boogie-woogie rock and roll music by Jerry Reed; easy two step.

THE LAST FAREWELL—RCA PB 50030
Choreography by Bud & Tricia Mighetto
The pretty and popular Roger Whitaker vocal; intermediate two step.

SATIN LADY— RCA 0337
Choreography by Charlie & Nina Ward
Good music (Duke Ellington's "Satin Doll"); intermediate-plus two step with some Ward wrinkles.

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HOW AND WHY, Continued

of new dancers whom each caller brings into square dancing is lost to the movement with each departing caller.

Another criticism often voiced by the opponents is the loss of emphasis on dancing. They feel that the new basics, particularly those combining three, four, and five other basics, are so demanding of the dancers that they rush through them in jerky, close-order-drill fashion, rather than executing them smoothly in a flowing dance pattern. The terminology, too, comes in for brickbats. The names of most new movements have nothing to do with square dancing and what is more, they are not at all directional and their names offer no clue to their intent. The basic movement *Chuckaluck* is one good example and *Tootsie Roll* is another. Some concern was expressed that the latter might be followed by a rash of basics in the same vein such as *Milky Way*, *Mounds*, or even *Butterfinger!*

Conservatives have suggested that one way to stem an onslaught of new material would be for everyone to refrain from revealing the name of the originator. They contend that as soon as a new movement is created it is used everywhere and thus becomes public property. It is, in effect, in the public domain. This approach would discourage creation of silly and inconsequential material, a practice allegedly engaged in by callers who seek only self-aggrandizement. The creator of a good basic will present it anyway because he believes it to be good and because he cares more for square dancing than for his own personal popularity. Radicals claim that, although there is some merit to the idea, it would nevertheless inhibit the free flow of all ideas which, as has been proven in the past, provide us with jewels among lots of trash.

There is, of course, some truth in arguments offered on both sides. The radicals grant that there have been many basics which didn't make it because they were not good. But they contend

that all of them were fun to try and that they enjoyed experimenting. They also say that if every new item that came along had not been tried, square dancing may never have discovered the many wonderful basics that make up today's dancing and have truly enriched the recreation. The conservatives do not disagree with this basic premise, but they maintain that a traveller need not necessarily drive over each gutted country road to get to the big city.

A glimpse of hope toward the solution of the problem is Callerlab, a relatively new professional organization of callers, which has debated this problem at length and has decided that one of its committees will review and periodically endorse one or more new basics (if any), for mainstream dancing. This approach works fine, but it has so far neither caused fewer new basics to appear, nor has it deterred callers from using numerous other new basics in addition to those approved by Callerlab. But, at least, there is some glimmer of hope on the horizon.

There is one thought that has not been subjected to much discussion. Perhaps no one has thought about it in quite the following terms. Square dancing is the only recreation in which a person cannot learn the fundamentals relatively easily and then go on to practice and practice in order to improve his skill. Take Bowling, for example. A person learns the basics and then goes on week in, week out, to throw the same size ball down the same alley at the same pins arranged in the same manner. For years and years. Should he or she drop out for a month or even a year, he or she can come right back to a recreation that hasn't changed the rules, and with a bit of practice regain the previous skill. Is it possible that we lost people in square dancing, never to regain them, because we keep constantly changing the basics we use? Do we deter people from coming into square dancing (or returning to it) because it is too difficult and takes too

Continued on Page 80

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much time to learn? These questions may never be answered, but they do seem deserving of thought.

In conclusion, the reader may be left in the same quandry as before — should he accept the idea of new basics or should he oppose it? Are new basics a necessary evil or must they continue to be an integral part of square dancing? Are new basics synonymous with progress in square dancing? And if so, will square dancing become extinct without the progress provided by new basics? These and other related questions have plagued all objective, responsible leaders and dancers for the past fifteen years. There is, unfortunately, no simple, easy answer. An understanding of the differences among leading elements and their philosophies is, however, a prerequisite for arriving at some solution. It is hoped that this article has helped to sort out the facts in the controversy and has clarified,

with frankness, points and areas which have been clouded.

Having read this article, many might tend to say, "But the solution is easy, let's adopt a middle of the road approach". That path is, of course, the most difficult to follow, for who is to decide — and how many will agree with him (or her) — where the middle of the road lies? Moderation would surely seem to be the cornerstone for the successful continuation of the growth of the square dance movement. But, who is to say who the moderator should be? Maybe the best solution would be no solution at all — let the controversy rage on while the average, mainstream dancer continues to enjoy himself naturally, choosing to dance to those callers who give him the fare which he enjoys and for which he pays.

After all is said and done, the only measurable success of a caller is the fact that he repeatedly draws large crowds wherever and however he calls a dance.



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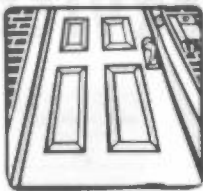


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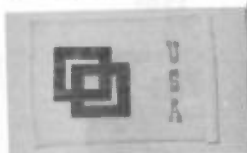
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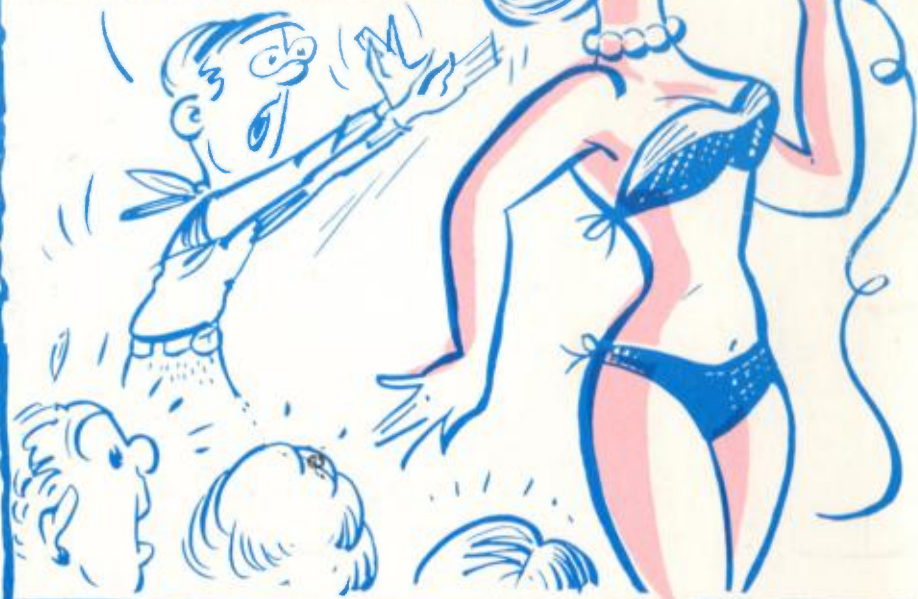


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Spring, 1958



1961



1966



Fall, 1958



1957



1967



1968